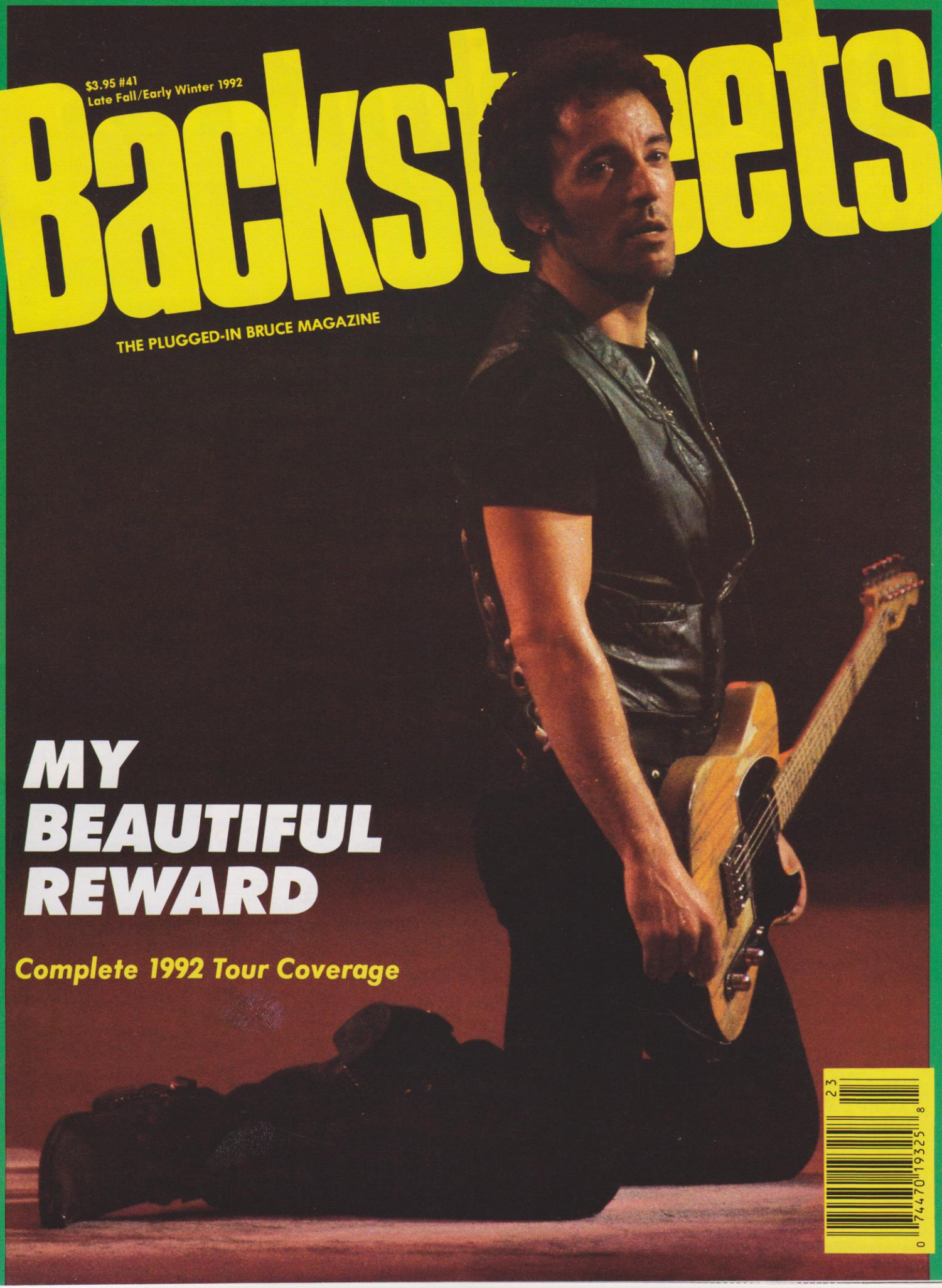
$3.95 #41
Late Fall/Early Winter 1992

# Backstreets

THE PLUGGED-IN BRUCE MAGAZINE



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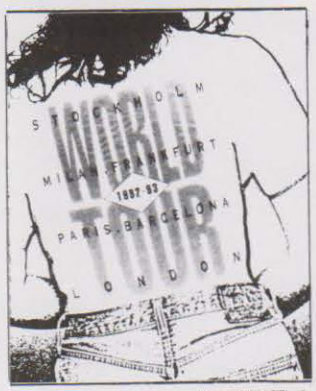

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STYLE 2

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STYLE 6

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*Steve and friend at the Dress Rehearsal.*

# Backstreets


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Play "The Fever"


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## Cover

**BRUCE SPRINGSTEEN**
8/14/92 Worcester, MA
Photo by Brooks Kraft

## Off the Wall

**BRUCE SPRINGSTEEN**
6/21/92 Milan, Italy
Photo by Gianni Gaudenzio

# LETTERS

## POLITICAL WORLD

**Dear Editor:**

With the release of the remixed "57 Channels," it is rather simple to understand why Bruce Springsteen has not used Steve Van Zandt on a studio record in over ten years. The new version is even worse than the album version, if that is possible. Lyrically, musically, and politically, "57 Channels" is an awful embarrassment to Springsteen's ability as a performer. Couple this with Van Zandt's borderline treasonous activity regarding Nicaragua, where he sided with the Sandinistas, and "Havana" Steven's involvement becomes more repulsive (these are the same Sandinistas that the Nicaraguan people bounced from power the first chance they got. Van Zandt can render his apology to them and Ronald Reagan anytime).

If Springsteen feels the need to be political, he could release "Souls of the Departed" and use "Murder, Inc." as the b-side and leave Van Zandt at home. Besides, the only person who seeks Springsteen's political side is Charles R. Cross so he can add his own radical two cents worth in a magazine where it doesn't belong. Anyway, what dolt would get their political information from Bruce Springsteen? The man "thinks" he voted for McGovern, doesn't vote now, and has used his most recent efforts to sing about how tough it is being rich. "Ain't Got You," "Brilliant Disguise," and "57 Channels" all remind the listener of Springsteen's vast fortune that eclipses the yearly budget of most third world nations.

As for the next album, we can only hope that Bruce decides to enjoy his family and uses past recordings as a 40-song tribute to the E Street Band. "Cynthia," "Don't Look Back," "Frankie," and "Rendezvous" make "Man's Job" and "Big Muddy" sound horrid. The new albums don't have the intensity of prior works. Bad Scooter wouldn't need to search for his group if hadn't fired the one band he had. Maybe if he hadn't, we'd be listening to one great record instead of two good ones.

**Matthew J. Ditchey**
**Youngstown, OH**

## I'VE HAD ENOUGH

**Dear Editor:**

Could you please once and for all stop publishing letters like the one from Joseph Lahr? (*Backstreets* #39). Please? I may have to start getting *Time* instead of *Backstreets*!

Anyway, thanks for the great issue.

**Bruno Pelletier**
**Rimouski, Quebec**
**Canada**

## DREAMING

**Dear Editor:**

I just wanted to thank you for another great issue; your tour coverage was excellent! As someone who has seen three shows on this tour, I think it will go down as one of Bruce's best, despite (or perhaps because of) the absence of the E Street Band. My only complaint is that Bruce is playing far too many songs from *Born in the USA*. I think the show would be better if he drew more from *Darkness* and *Nebraska*.

As far as a boxed set goes (7, #40), I hope Bruce is serious about doing this, and I hope that he has learned from the mistakes of the *Live* set. I hope it comes to be.

And in regard to *Unplugged*, I'm disappointed that Bruce performed with the full band rather than by himself. Isn't this contrary to the concept of *Unplugged*? Unfortunately, it would seem that this was a move to improve sales of the new albums (17 of the 23 songs played were new). Furthermore, it would seem unlikely that we'll see any sort of album from this.

**Charles Mallio, Jr.**
**Norwood, MA**

## DRIVE ALL NIGHT

**Dear Editor:**

I made the 60 mile trek to Sin City to see Bruce Springsteen for the second time and came away disillusioned. For one thing, "The Big Muddy" is an apt description of the sound at the LA Sports Arena! The sets played weren't surprising, save for the acoustic "Thunder Road" and the guest appearance by Danny Federici. Everything seemed so run-of-the-mill. The musicians were stilted and stiff, save for standouts Crystal Taliefero and Bobby King. *The Orange County Register* gave the first show a mediocre review and trashed the second one; of course, Bob Hilburn at *The Los Angeles Times* wrote a glowing review. I don't think he could ever write a bad word about Bruce.

**George A. Paul**
**Riverside, CA**

## THANK YOU, FRIENDS

**Dear Editor:**

On September 25, I went to see Bruce perform at the Los Angeles Sports Arena, two days after my birthday. Even though I'd been one of the first people in line the day tickets went on sale, I ended up getting "nosebleed" seats. I consoled myself with the thought that I had brought along a good pair of binoculars.


ORIGINAL SPRINGSTEEN
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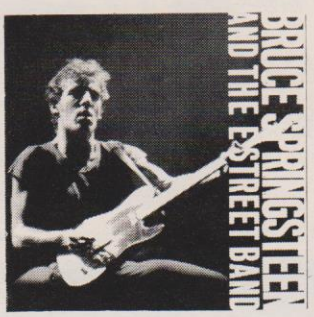

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In any event, my friend and I were waiting for the show to begin when a young couple sat down next to us. They asked where we had gotten our wristbands and purchased our tickets. Before we could catch our breath, they told us it was our lucky day, handing us two tickets for seats right next to the stage. It turns out that they had secured better seats and wanted to share the good fortune.

We thanked them and had a great vantage point from which we watched the show. But, in all the excitement, we never got our benefactors' names. If they're reading this, however, I'd like to thank them again for the best birthday present I've ever received.

**Debbie Phillips**
**Huntington Beach, CA**

## OUT IN THE STREET

**Dear Editor:**

In August of '89, I pulled my car over on Wilshire Blvd. My date had just made a remark about Bruce that left me no other choice. "You're going home," I said.

I'm not proud of the story, but as an '84 bandwagon fan, I feel obligated to establish my credentials. Certainly, the 10,000 times I've listened to "Dancing in the Dark" doesn't cut it with native Jersey fans.

From reading this section of *Backstreets* over the years, I've concluded that there are essential differences in the two groups. We prefer *Tunnel of Love* over anything prior to *Born to Run*; we didn't fall in love with "Thunder Road" until the *Live* album came out, and we're listening to *Human Touch* more than the other one.

Now, before you pull my credentials, consider that some of us have stayed hooked since '84 and are approaching our ten year mark—the same tour of duty the Jersey fans were so proud of when I was first set on fire. Perhaps it's time that senior statesman status is extended to those of us who prefer "Real World" over "Book of Dreams."

I know it would mean a lot to that date I ditched in West L.A.

**Phil LeConte**
**Austin, TX**

## THE WAY

**Dear Editor:**

Lighten up! While *Backstreets* is often enjoyable and informative, your criticism and extended analysis is often laughable.

God forbid that Springsteen should be allowed to change or grow as an artist. This includes waiting over four years to put out new music, using a new band, or releasing "Real Man" (which isn't nearly as bad as you make it seem; I've seen it played live). Sorry you don't feel that Zac Alford or Tommy Sims aren't pounding out an E Street Beat just yet. At least you've given your stamp of approval to Crystal Taliefero. I am surprised, however, that you didn't start a religious rally at the sight of her holding a saxophone.

Stop living in 1978 or 1981! Be happy that Bruce is back and playing.

**Russell Cooper**
**New York, NY**

## TWO HEARTS

**Dear Editor:**

We European fans are sick and tired of superfans who, every time Bruce Springsteen makes a move, come up with their reactionary "I still prefer *Born to Run*" attitude (it's a superb album but so are all the others). What's the point of setting the albums against one another? People should enjoy them for what they are.

We found much of the readers' criticism in #39 too frivolous for words. One writer even felt his intelligence insulted by some of the material on *Human Touch*. Did it occur to him that the weak point might be his intelligence, and not the songs? "Gloria's Eyes," "Man's Job," and "All or Nothin' At All" have clever ambiguity and soul-searching. But if that's too hard, the least you can do is is enjoy the wonderfully unpretentious music. It's what great rock 'n roll is all about.

If Bruce doesn't get full support from his core fans, then you can hardly blame him for turning his back on us.

**Heidi Weber**
**Hanau, Germany**
**Karsten Andersen**
**Allerod, Denmark**

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# THE BACK ON STREETS

## We gotta make it through

# Haunted house

**By Charles R. Cross**

As the year comes to an end, rock critics all over the world are staying up late debating what ten albums deserve to be ranked as the best of the year. At a recent dinner party, I found myself sucked into an argument over whether the two new Springsteen albums merit a ranking in the top echelon. Considering the overall critical response to these albums, my guess is that you won't find them topping many best-of lists this year. This is notable if for no other reason than because in the past Bruce dominated these critic polls. Even before Springsteen sold millions of albums, he was always the darling of rock critics. No artist in the history of rock 'n' roll has gotten such good press over such a long career as Bruce Springsteen.

But chances are when the latest polls come in, the 1992 Bruce will not weigh in as this year's model. This year Bruce Springsteen was judged by critics to be mainstream, whether that categorization was fair or not. And though arguments can be made for the strength of the *Lucky Town* album, if sales and reviews are any indication, the largest response has been within Bruce's core audience.

At this party I asked my friends what album they actually *listened* to the most this year, as opposed to what they'd put on a best-of list, and the result was a shocker: *Tunnel of Love* was the hands down winner. This record was released in 1987 and at least as far as I can tell, it hasn't exactly been burning up the radio airwaves these days. This pick is all the more surprising when you look back at this last year and realize that *Tunnel* has turned into a lost chapter in Bruce's career, at least on the current tour. Analyzing the set lists of the 1992 tour, it is shocking how little representation *Tunnel* has had.

Springsteen has done "Brilliant Disguise" at every show on the tour but apart from that and a few performances of "Tougher Than the Rest" early in the tour, *Tunnel* has been a missing link between the old and the new material. Bruce has played a greater number of songs from *Greetings* and *Nebraska*, if you can imagine that. And in the current shows he has consistently included more of *Born to Run*, *Darkness*, *The River*, and *Born in the USA* than he has *Tunnel*. And let's not forget that *Tunnel* was Bruce's *last* record, one that within the Bruce release schedule timeline didn't come out all that long ago.

With eleven albums, and hundreds of unreleased songs in his catalog, Bruce surely has a wealth of material to pick from when he's planning his tours. But if one looks at his shows through history, he's always made his previous album a large part of the set. During the *Born in the USA* tour, he consistently featured the *Nebraska* material, and on the *Tunnel of Love Express Tour* he played an average of five songs from *USA* at every show. Even on *The River* tour, you heard almost as much from the *Darkness* album as you heard from *The River*. Yet for this latest tour Bruce has kept many of those standard bearers from the past (he has played "Cover Me" at virtually every concert for the last eight years), but he has done so at the sake of the material from his last record.

Springsteen drafts his set list much like he does his album tracks, figuring and refiguring them and making selections based on themes, pacing, and narrative. But even within these criteria, most of *Tunnel's* songs make logical sense, both musically and thematically. From a band perspective this recording represented his first studio album without the E Street Band and as such was a departure from the rock sounds of his early albums. From a thematic viewpoint, if his work follows the lives of certain characters, as he says it does (the main character being Springsteen himself or at least a vision of himself), then the *Tunnel* chapter is as important as any other period. Songs about love in peril make a perfect precursor to songs about love found and the rewards of family, and without the despair of the former the latter seem too easily won and less bittersweet.

There's no doubt that *Tunnel's* popularity with my peers comes from the fact that we are in our thirties, a decade of divorce for many of us, myself included. Bruce found himself within the same demographic a few years ago when he crafted this album and I would argue it is the best record ever done about a relationship in trouble. Springsteen told MTV that *Tunnel* was "about as close as I can get to this," referring to relationships. "I wrote it very fast," he says. "I was struggling to understand marriage and what it meant."

Some might suggest that the material on this record remains too fresh and too raw for Springsteen to air these tunes night after night. But Bruce may not be so fragile as he was able to perform these songs during the *Tunnel* tour at a time when he was both living these songs as well as singing them. Clearly the most autobiographical song on the album is "Brilliant Disguise," the one tune Springsteen has performed every night. If loss were so difficult to sing about for him, one would wonder how Springsteen can manage to still play "Darkness on the Edge of Town," complete with new lyrics, "I lost my faith when I lost my wife."

Almost five years after *Tunnel of Love* was first released, I find myself still mystified by the timeless emotional resonance of this record, a record I argue is the comeback of Springsteen's career and certainly his best album of the '80s. And whether Bruce includes songs like "One Step Up," "Cautious Man," or "Walk Like a Man" in his current stage show, they remain part of the most important chapter in his career and very much a part of his ongoing body of work. This year, or any year, *Tunnel of Love* ranks at the top of my list.

* * *

A few business items to note: This year, we're doing something slightly different with the ever popular and collectible *Backstreets* Xmas Card. To get this year's card, you need to either be a SuperSub or buy a copy of one of our three books before the end of January (*Backstreets* hardback, now only $15; *Led Zeppelin, Heaven and Hell*, a hardback for all you metal heads, $25; or the new revised *Backstreets* paperback is $19) and we'll send you a card for each book purchased. These books make great gifts. Too many people in the past would give themselves a subscription as a Xmas gift to get the card, which meant we ended up with duplicate entries on our computer, confusion and wasteful mailings.

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Several of our recent back issues are now sold out or are available in limited numbers so if you miss even one issue, you may not be able to get it later to complete your collection.

Happy holidays and peace on earth to you all!

# THE NEWS

## ~~Un~~plugged" home video; acoustic tour next?

# Bruce rocks, tour rolls on

TODD DRAPER PHOTO

What a difference a year makes. In November of 1991, despite rumors and even an assurance from Bruce Springsteen himself, it was apparent that there wouldn't be a new album by Christmas. The Christic Institute shows were a fond memory, and Springsteen himself was, outside of an occasional guest appearance, the J.D. Salinger of rock 'n' roll.

But this year, fans can take heart in two albums, an extensive tour of the US, and plenty of material from the vault to boot. Moreover, 1993 could prove to be even better: in several interviews, Springsteen expressed his desire to do an acoustic tour of small theaters after the current tour is over.

Springsteen spoke of the idea in both *The Los Angeles Daily News* and in more detail in the lengthier *Musician* feature written by Bill Flanagan. "At some point," he told Flanagan, "I want to do an acoustic tour by myself and play in theaters. It's something I've been wanting to do for a long time." Springsteen told *The Daily News* that an acoustic tour would begin "after his current arena tour is over." Whether that means the acoustic tour will come on the heels of the current tour or will be preceeded by a lengthier period of time off is not clear. It may, of course, never happen. Springsteen recently mused about his wanting "to put more records out, but I always say that and never do."

Such an outing may not be in the immediate offering anyway as the current jaunt will likely extend well into 1993. Springsteen will play shows in the US until the middle of December, ending at Boston Garden with two shows December 13 and 14. While nothing is confirmed beyond that, the Springsteen organization's original intention was to return to Europe soon after the new year for another series of shows there, probably more extensive than the summer tour of 1992. Furthermore, speculation continues that the tour will go to the Far East (Australia and perhaps Japan) in March.

Back in the US, Springsteen began his fall tour in Los Angeles with three concerts, the second two being virtual carbon copies of the first night. Moreover, as the tour continued after Los Angeles, Springsteen stuck to this basic set list. While some fans may have grumbled at the similarity of the shows, Springsteen told one fan that he was comfortable with the set and that it had evolved from shows played earlier on the tour.

The consistent inclusion of "The Big Muddy" in the first set and "Soul Driver" in the second set has given this tour a different feel than the summer shows. Old and new songs that Bruce had played in the summertime fell by the wayside in favor of a more thematically consistent show, much like those played on the US leg of the *Tunnel of Love Express Tour*. Still, cities where Springsteen played more than one night had some variation in the set over the two nights.

Ironically, the tour is traveling to cities where Springsteen hasn't played since *The River* tour (San Diego, Milwaukee) and, in the cases of Calgary and Edmonton, to places he has never played. Fans in Philadelphia and Boston, where Bruce played in the summer, are lucky enough to see return engagements.

For those who have missed the tour, there is plenty to be thankful for on the record/CD front with the release of both a live track ("Leap of Faith") and an outtake from *Human Touch*, the great rocker "30 Days Out."

Given Springsteen's penchant for releasing unreleased and live tracks as B-sides, many fans expressed bewilderment that the "Leap of Faith" single wasn't released in the United States (see *On Collecting*). Although a promotional CD5 was given to radio (without the bonus tracks), Columbia evidently chose to withhold the track from general release. Ironically, the single did modestly well in England, peaking at #38 on the chart. The relative success prompted Sony to plan a late fall release for "If I Should Fall Behind" as a single.

In the US, *Human Touch* and *Lucky Town* fell off *Billboard's* Top 200 chart in early October. Still, *Human Touch* and *Lucky Town* sold over a million copies each in the U.S.–enough for platinum status. Be that as it may, the mainstream media tripped over each other in an effort to declare the records "a failure."

While the albums weren't met with the runaway success of *Born in the USA*, Springsteen was hardly out of sight, appearing on the covers of *Rolling Stone* and *Musician*. And for the first time in his career, Springsteen met with members of the local media after the soundcheck, answering a couple of questions from each reporter. Unfortunately, this practice was limited to shows on the summer tour. Most newspapers ran previews a day before the show and a full review the following day.

MTV prepared for the airing of *~~Un~~plugged* with ads in *Rolling Stone* and on the radio in addition to their own spots. And if you were somehow unaware of the airing, Sony Music announced that the segment would be released as a full-length home video on December 15. The video will also include two songs that were not broadcast on the MTV special, "Living Proof" and "If I Should Fall Behind." The laser disc, on Sony's calendar for a January release, was scheduled to also include "Roll of the Dice." The home video marks the official release for "Light of Day" and "Red-Headed Woman."

But the real treat was the rockumentary that aired just before *~~Un~~plugged*. Narrated by Kurt Loder, the hour-long feature was a fantastic retrospective that showed interviews with Springsteen and members of the E Street Band and rare live footage (including a performance of "Thundercrack" from 1973; "Born to Run" from early in 1975; and performances shot at Max Weinberg's wedding reception in 1981). VH-1 aired a similar half-hour retrospective on its serial *One to One* program the following weekend, including previously unbroadcast interview footage.

*–Jonathan B. Pont*

### THE LAST LUCKY 13 SHOWS of 1992!

11/17 Chapel Hill, NC
11/18 Charlotte, NC
11/23 Orlando, FL
11/24 Miami, FL
11/30 Atlanta, GA
12/2 Dallas, TX
12/3 St. Louis, MO
12/5 Indianapolis, IN
12/7,8 Philadelphia, PA
12/11 Pittsburgh, PA
12/13,14 Boston, MA
12/17 Lexington, KY

# ON LIPS

**SPARKS FLY:** Members of The E Street Band reunited in early October in New York to record a song for the soundtrack for *Home Alone II*. Written by Little Steven, "All Alone at Christmas" was said to be a "classic Steven-sounding" tune, complete with horns and a lead vocal performed by Darlene Love. Those who attended the recording session included Van Zandt, Max Weinberg, Garry Tallent, Dan Federici, and Clarence Clemons. MTV filmed interviews with the band for their "rockumentary" and some footage of the session was shown of MTV's *The Week in Rock*. It was the first time that many E Streeters had played together since the end of the Amnesty International *Human Rights Now! Tour* in 1988. . .Max Weinberg recently played a string of dates with 10,000 Maniacs, after their drummer, Jerome Augustyniak, separated his shoulder and could not play. Max got some great reviews and the group was even joined by La Bamba and the horns for some shows. . .After spending several weeks this summer touring the East Coast and midwest, Southside Johnny and the Asbury Jukes have embarked on yet another tour of Europe. They will play 28 shows in just over a month, hitting Finland, Sweden, Germany, Holland, Belgium, France, and England. They head back to the States in early December.

**EVERY DIRTY ROCK:** While tickets in general have been easier to come by on the latest Bruce tour, one incident points to real deficiencies within the Ticketmaster system. San Diego resident and Springsteen fan Mike Foley was incensed to learn that tickets for Springsteen's shows at L.A.'s Sports Arena would not be sold until 10 minutes after they started in L.A. After Ticketmaster told him that the delay was to better serve L.A. customers, he got in touch with Avalon Productions, the local promoter, and asked why this was the policy. He informed Avalon that he intended to leaflet lines in San Diego, informing fans of the delay. Avalon, for their part, pleaded ignorance but nevertheless promptly told Ticketmaster to sell tickets at 9 am, not 9:10. Ticketmaster claims the decision resulted from "administrative error." Way to go, Mike. . . The situation on the East Coast took a slight turn for the better recently when a Nutley, N.J. "ticket broker" agreed to abide by New Jersey ticket scalping laws. Under the law, it is illegal to sell a ticket for more than $3 or 20 percent above its face value, whichever is greater. As it happened, however, the proprietor was one of several brokers accused of selling the $28.50 ducats for this summer's Meadowlands shows for as much as $350 a piece. Lawyers for several brokers have contended that the law does not apply, as the business was conducted outside New Jersey, beyond the state's jurisdiction. The broker paid the state $30,000 and agreed to abide by the law. . .Remember the Parents' Music Resource Center? They're the group cofounded by Tipper Gore who seek to "promote responsibility and self-restraint within the record industry." When asked about Bruce Springsteen, they sent out several current articles relating to him, including reviews of *Human Touch* and *Lucky Town* from *Musician*, and a couple of short pieces from *USA Today*. Also included was a form to send away for information kits like "Satanism Research Packet" and "Music: A Health Issue." We're thrilled that they don't send out copies of *Backstreets*. . .A small but vocal minority seeks to close Shoreline Amphitheater. The facility,, owned by Bill Graham Presents, has been the site of numerous Springsteen concerts, including the Bridge School Benefit in 1986. Despite a poll that showed 83 percent of nearby residents don't consider errant noise to be bothersome, a group called ASAN (Abate Shoreline Amphitheater Noise) persuaded the Palo Alto city council to rewrite a noise ordinance aimed solely at the venue. Voice your concern: write Supporters of Shoreline, 809 B Cuesta Drive, Suite 185, Mountain View, CA, 94040.

RICHARD HONER PHOTO

*Southside Johnny and friends enjoy their favorite Boss magazine.*

**ON THE LINE:** Bruce Springsteen fans with personal computers and modems may wish to check out several online networks that host conversations about what's going on with the tour, set lists, and the like. Among them are Prodigy and The Well, the latter of which is more oriented for fans of the Grateful Dead but is known to be a forum for interesting discussions about Springsteen, too. . .A hockey game in Boston being rescheduled? Mind you, this town takes few things more seriously than ice hockey. But Boston Garden President Larry Moulter asked Boston Bruins general manager Harry Sinden to do just that so Springsteen could play consecutive nights at the Garden. The December 14 match between the Bruins and visiting Buffalo Sabres was moved to December 15 instead. Now, if they would just schedule the World Series so we don't miss any shows. . . Other than month-long vacations in the stratosphere, what do Obi-Wan Kenobi and Bruce Springsteen have in common? They are both included in the brand-new 16th Edition of *Bartlett's Familiar Quotations*, a collection of the finest sayings from poets, biblical characters, and contemporary figures. Justin Kaplan, a Pulitzer Prize-winning author, wanted to make the book more "down to earth." So in the two years he spent editing the 137-year-old collection, he queried friends and colleagues about what contemporary material should go in. Other musicians included in the collection are Elvis, John Lennon, and Jimi Hendrix. Bruce's line? "We gotta get out while we're young, 'cause tramps like us, baby we were born to run." Using the force, indeed. . . .

**BOOK OF DREAMS:** *Bill Graham Presents* is the brand-new autobiography/memoir that the late impresario was writing at the time of his death. Co-written with writer Robert Greenfield, the 550-page book reveals much about Graham's life and work behind the scenes and the ins-and-outs of the business he virtually created. Graham, of course, played a major role in the Amnesty International tour in 1988, and writes of his experiences with Bruce and Jon Landau at the time. Landau is also quoted. Given Graham's impact on rock 'n' roll and his involvement with Springsteen as far back as the Steel Mill days, this is must reading for Bruce fans. . . Billy Smith, co-proprietor of the Asbury Park Rock 'n' Roll Museum, has opened a store of collectibles and memorabilia called Rock Exchange in Red Bank, New Jersey. Fans can check out Billy's set-up at 7 Broad Street . . .Rock 'n' roll Hall of Fame member Dion has recorded an a capella doo-wop version of Springsteen's "If I Should Fall Behind." It is included on his new album, *Dream on Fire*. . . Although *Born in the USA* more or less ran away with the popular vote in 1984, Elliott Murphy also put out a tremendous album that year. Released only in Europe at the time, *Party Girls/Broken Hearts* has been released domestically (and for the first time on CD) by an independent record label. For more information, write Deja Disc at 537 Lindsey Street, San Marcos, TX, 78666.

THE NEWS

### Why did Bruce pull the plug?

# Taping for MTV segment in LA

**By Jonathan B. Pont**

Although the show itself is called *Unplugged*, Bruce Springsteen taped a performance of his standard arena show for the program that was anything but unplugged.

Securely backed by his band, Springsteen delivered a 23-song set on a Los Angeles soundstage on September 22 that differed very little from the show he has been playing on his current tour.

Springsteen began with an acoustic performance of the steamy "Red-Headed Woman," joking afterward that "that was it for the unplugged part." Other acoustic performances included "Growin' Up" and "Thunder Road," on which Bruce accompanied himself on guitar and was joined by Roy Bittan on keyboards. Although these songs were more in line with the theme of the program, they were the same arrangements being performed on the tour. Still, viewers unfamiliar with these new versions should find them refreshing and vital.

Miscues had Bruce easily laughing, one coming at the beginning of "Leap of Faith" when his microphone fell from its stand and hit the floor. That song was simply taken again from the beginning. Later in the taping, however, Springsteen elected to perform two songs over again entirely, explaining that he had "screwed up some of the words." The repeats were followed by what may have been the longest version of "Glory Days" on record, with Bruce instructing the band to "just keep playing." He made three complete sweeps of the audience, even venturing outside the room, returning to the stage and asking people up to dance.

Contest winners were flown in and treated to a catered affair, mingling with guests like Columbia Records president Don Ienner, writer/director Cameron Crowe, Sean Penn, and members of R.E.M.

9/22/92
Warner Hollywood Studios
Stage #4 Hollywood, CA

- Red-Headed Woman
- Better Days
- Local Hero
- Lucky Town
- Atlantic City
- Darkness on the Edge of Town
- Book of Dreams
- 57 Channels
- The Big Muddy
- Living Proof
- If I Should Fall Behind
- Leap of Faith
- Man's Job
- Roll of the Dice
- Growin' Up
- Human Touch
- Soul Driver
- Souls of the Departed
- I Wish I Were Blind
- Thunder Road
- Light of Day
- My Beautiful Reward
- Local Hero
- Darkness on the Edge of Town
- Glory Days

Although Springsteen had reportedly rehearsed an acoustic set the previous week, he was unhappy with the results and opted to perform with the band. Trying to put the best face possible given the situation (and perhaps anticipating some of the inevitable negative press), Springsteen attributed the decision to use the band to manager Jon Landau. Furthermore, in a highly unusual moment that may have revealed the real reason behind the switch, Springsteen told *Los Angeles Daily News* television critic Phil Rosenthal that "we're kind of lazy and it sounded like a good idea to us because we already knew all the stuff that way." In this light, the appearance seems more a commercial afterthought than a move to make Springsteen's music more accessible to a new audience.

Ironically, in the November issue of *Musician*, writer Bill Flanagan asserts that it was Jon Landau who had to twist Bruce's arm to get him to agree to do *Unplugged* in the first place. Although MTV executives were reportedly furious at Springsteen's decision to abandon the acoustic format, Doug Herzog, MTV's Senior Vice President for Programming told *Daily Variety* "When you have an opportunity to do a Bruce Springsteen concert, electric, acoustic, or banging on a garbage can, you do it." In its advance spots, MTV chose to bill the affair as "Plugged," with a red "X" struck over "Un."

With Springsteen's recent comments concerning his desire to play acoustic concerts in small theaters, it seems likely that Springsteen would tape a performance at a later date that would adhere to the show's intended theme. A 16-song, 96 minute edit of the segment was to air on MTV November 11 and again November 15. Westwood One planned a radio simulcast in stereo to supplement the video.

MTV began showing ads for the segment at the end of October and even added versions of "57 Channels" and "Thunder Road" to their rotation.

*Unplugged* has allowed artists as diverse as Eric Clapton, Graham Parker, LL Cool J, and even Aerosmith to step out of their usual mold and present their material in a new fashion (in fairness to Springsteen, however, Aerosmith was not on tour when they taped their segment). Yet here was Bruce Springsteen, who crafted perhaps his best work for *Nebraska* and the acoustic Christic Institute Benefit Concerts, opting for the sure bet and publicly making excuses for the first time in his career.

Even if Springsteen is given the benefit of the doubt–that he really felt strongly about playing with the band–he still missed a golden opportunity to have his talent as an acoustic performer broadcast from Beverly Hills to Asbury Park, redefining his work yet again.

## the backstreets jukebox

1. **Bruce Springsteen**
   ***Nebraska***
   Sony (LP, First Japanese Pressing)
2. **T-Bone Burnett**
   ***The Criminal Under My Own Hat***
   Columbia (CD)
3. **Sugar**
   ***Copper Blue***
   Rykodisc (CD)
4. **Neil Young**
   ***Harvest Moon***
   Reprise (CD)
5. **Bob Marley**
   ***Songs of Freedom***
   Island (4 CD Box Set)
6. **10,000 Maniacs**
   ***Our TIme in Eden***
   Elektra (CD)
7. **Little Steven**
   **"Vote! (That Mutha Out)"**
   EMI/America (b-side)
8. **The Rolling Stones**
   ***Some Girls***
   Rolling Stone (CD)
9. **Superchunk**
   ***No Pocky for Kitty***
   Merge (CD)
10. **John Prine**
    ***The Missing Years***
    Oh Boy (CD)

10 **Monster Discs to Play Today and Everyday**

THE NEWS

## New owner plans major changes

# New and improved Stone Pony reopens

**By Robert Santelli**

If ever there was a club that embodied the soul and spirit of the Jersey Shore music scene, it was the Stone Pony. From 1974 until its sudden closing last September, the Stone Pony was not only the flagship rock club, but also the symbolic home of Bruce Springsteen, Southside Johnny and the Asbury Jukes, and dozens of other artists, and the place where many of the Shore's most memorable rock 'n' roll moments occurred: Southside's broadcast on Memorial Day weekend, 1976; the unofficial start of the *Born in the USA* tour in 1984; and the reunion of Southside, Little Steven, and Bruce Springsteen last year.

Bankruptcy was the reason for the club's demise, and for months it seemed like ensuing court battles would stall any chance of a Pony resurrection. Finally, last August, Pony spokesman and disc jockey Lee Mrowicki, along with Jersey comedian Joe Piscopo, reported that they had raised the necessary capital to purchase the famous Shore club.

But then along came Steve Nasar, a Shore businessman, with a better offer. According to insiders, the Mrowicki/Piscopo group presented a mortgage plan to purchase the Pony. Nasar, on the other hand, had hard cash. Real money talks. Nasar got the Pony.

Interestingly, Nasar had never been in the Stone Pony during its heyday. Although he was a fan of Jersey Shore music, his knowledge of the scene's history was limited. He had never owned a bar or a rock club. But before Mrowicki supporters and other critics came crashing down on him, Nasar proved that his commitment to restoring the Pony's past glory was indeed real.

Thus far, Nasar has injected thousands of dollars into Pony renovations. He has improved sight lines, upgraded the sound system, installed a cafe at the rear of the club, and redecorated the interior. "What Steve has done in the short time that he has owned the Pony is remarkable," said one Pony regular who asked not to be identified. "A lot of people were pulling for Lee (Mrowicki) to get the club. But I don't think Lee would have been able to do what Steve has done. The Pony has a new life thanks to him."

In an attempt to better understand Nasar's plans for the "new" Stone Pony, *Backstreets* spoke to him just days before the Pony was scheduled to reopen on Friday, October 23. Here's what he had to say.

**Backstreets:** *What prompted you to buy the Stone Pony?*

**Nasar:** That's a very good question (laughs). Truthfully, I've been in a lot of different businesses, especially the wholesale business. I wanted to try something new. I looked into buying a bar a couple of years ago, but never found anything that interested me. Then I heard about the Stone Pony, and after a little investigation I found out that this club had 18 years of rock 'n' roll history behind it. The hardest thing with any business is to be around a long time. That the Pony lasted all those years in Asbury Park, a city that has been suffering, economically speaking, for a long time, was pretty impressive. I mean, here was an opportunity for me to buy a rock 'n' roll institution, which, in my opinion, was mis-managed and mis-handled, and try my best to run it right.

**Backstreets:** *You mentioned 18 years of rock 'n' roll history that make up the Stone Pony legacy. What are your plans to make certain that legacy continues?*

**Nasar:** We plan to continue booking top-notch acts, national as well as local. I'm not just talking about rock 'n' roll either. I'd love to see blues, even jazz come into the Pony. We're not going to pigeonhole ourselves. I'm open to all kinds of music, all kinds of bands.

**Backstreets:** *Looking around the club, it's obvious that you've made major changes. Can you detail a couple of them?*

**Nasar:** First of all, we're putting in a full-service kitchen, which will mean that people will be able to have dinner at the Pony and then take in the show. We've also redesigned the layout of the club so that now there is a back room and a front room. The front room is the larger of the two and will be the place where major acts play. The back room is where people can eat and talk. It has the atmosphere of an after-hours club and will be promoted that way. A third major improvement is in the sound system. Dynacoustics has designed a custom-made system for the Pony that will knock people's socks off. You now can see the stage from anywhere in the club, and that, I think, is a great improvement. There won't be any speaker columns in the way.

**Backstreets:** *Despite the improvements you've made, there will be some people who will say that the old Pony had something that money can't buy: character. How do you plan to preserve the Pony's original character? You've practically gutted the place.*

**Nasar:** That's a good question. Fortunately, I've got the answer. The back room, which, by the way, is called the Pony's Tale Cafe, is where we pay homage to the Stone Pony's history. Many of the old photographs that hung in the club can be found back there. Plus, fans like Billy Smith (former co-owner of the Asbury Park Rock 'n' Roll Museum) will be displaying a lot of their collection. In fact, one wall, which will be framed out in Plexiglass, will house a lot of Smith's personal collection of Asbury Park rock memorabilia.

**Backstreets:** *Originally, you had hoped to have Southside Johnny and the Asbury Jukes open the new Pony. But instead of the Jukes you have Carter, the Unstoppable Sex Machine. That's a big change. What happened?*

**Nasar:** We wanted to send a signal out to people. We wanted them to understand that the Pony would not limit itself to one kind of music. I want the Pony to be about old music, new music, good music. In terms of Southside playing the opening of the Pony, we were trying to get him, but contract negotiations took a little longer than they should have and portions of his band had a prior engagement with Robert Cray. But I have every intention of getting Southside and the Jukes to play the Pony in the near future.

**Backstreets:** *There was a rumor floating around Asbury Park that Bruce Springsteen stopped in to see how progress on the Pony was going. Is that true?*

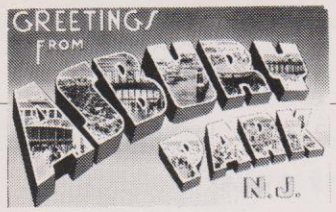
**Nasar:** I'm sure Bruce has an interest in the club. But if I was him, I'd sit back and wait to see what happens. He's not in a position to make any commitments to come here, and we can't pay him to play here. So it's up to him. I think he knows he's always welcome.

**Backstreets:** *What are some of the acts that are booked to play the Pony before year's end?*

**Nasar:** Well, Joan Jett and the Blackhearts will play in October. Asia and the Kentucky Headhunters will play in November. We'll also feature local acts like the Outcry and Mr. Reality.

**Backstreets:** *There has also been talk of perhaps franchising the Stone Pony name and opening clubs elsewhere in America and even Japan and Europe. Is that true?*

**Nasar:** Definitely. But that's in the future. First off, what I really want is the Pony to become is a musician's hangout, just like it was in the old days. This whole thing is a very exciting challenge. Time will tell if I've made the right decisions or the wrong ones.




**E Street reunion**

# Bon, not Bruce, plays Jersey club

**By Robert Santelli**

It used to be Bruce Springsteen and members of the E Street Band who would generate near hysteria at the Jersey Shore with surprise club performances and frequent spur-of-the-moment jams with local artists. But with Bruce living in California and all but one band member–drummer Max Weinberg– residing outside the state, now it's up to Bon Jovi to stir the juices. The Shore-based band did just that on Columbus Day when it played a full show at the Fast Lane in Asbury Park, debuting three songs off its new album, *Keep the Faith*, and sending out spirited bar band versions of BJ standards like "Bad Medicine," "You Give Love a Bad Name," and "Wild in the Streets," along with covers like the Beatles' "With a Little Help From My Friends."

*Keep the Faith*, Bon Jovi's first new album in four years, is due in stores November 3. The band is scheduled to kick off a 15-month world tour early next year. "We just got anxious to get out and play," said Jon Bon Jovi during the sound check at the Fast Lane. "We wanted to have some fun and try out a few of the new songs."

Throughout the set, Jon Bon Jovi recalled the days when he was just another struggling Jersey Shore rocker looking for a break. After one song, he called out playfully, "Where were you guys then, when I was playing here Wednesday and Sunday nights for 100 bucks?"

Although Jon Bon Jovi cut his rock 'n' roll teeth at the Stone Pony with the band Atlantic City Expressway, it was at the Fast Lane that his group, John Bongiovi and the Wild Ones, got its start–the group that would eventually become Bon Jovi. As a way of commemorating his homecoming, the Fast Lane marquee read: John Bongiovi and the Wild Ones, October, 1982.

*The Stone Pony: new and improved, open and rockin'!*

DAVE REDMOND PHOTO

It was at the Fast Lane in early 1982 that Jon first met bass player Alec John Such from the group Phantom's Opera and drummer Tico Torres from the Lord Gunner Group–the future rhythm section of Bon Jovi. When guitarist Richie Sambora heard that Lord Gunner bandleader-singer Lance Larson was in the house during the Fast Lane show, he told Jon Bon Jovi, who invited Larson up onstage for a version of "Kansas City." Also in the audience was E Street keyboardist Danny Federici and John Eddie, along with a horde of media, family, and friends.

"When you're starting out, you just can't wait to leave home," said Bon Jovi toward the end of his set. "But after going as far as we have, the only thing you really want to is get back home."

Opening up for Bon Jovi was Mr. Reality, the latest Shore band to release an album on a major label. The trio, which is all-acoustic and sounds something akin to an Asbury Park version of Crosby, Stills, and Nash, recently released its self-titled debut on the SBK label. Though guitarist Gordon Brown, acoustic bass player Rob Tanico, and lead vocalist Peter Scherer were playing to a highly partisan, overly anxious Bon Jovi crowd, the group nonetheless held its own onstage with songs such as "Waiting for September" and "In My Yard," two of the album's best songs.

There's good news on E Street these days. When Little Steven Van Zandt was asked to compose a Christmas song for the *Home Alone II* soundtrack, he penned the gem "All Alone on Christmas" and got E Streeters Clarence Clemons, Danny Federici, Garry Tallent, and Max Weinberg–along with the Miami Horns, Richie "La Bamba" Rosenberg, Mark Pender, Ed Manion, Rich Gazda, and Stan Harrison–to back up singer Darlene Love. Advance word is that the song and the recording are both killers. *Home Alone II* opens in theatres around Thanksgiving; the soundtrack will be released by Arista Records.

Is the E Street Band reunion a one-shot deal or might there be future projects? "This was one of those things that came together pretty quickly," said a Van Zandt spokesperson. "I know everyone had a lot of fun cutting the track."

"I don't know if this will lead to other things," added Federici, "but we really clicked. The song came out great."

Max Weinberg might be the busiest E Streeter. During September and October, Weinberg played with 10,000 Maniacs, filling in for drummer Jerry Augustyniak who injured his shoulder when he was hit by a car in late summer.

"I was just happy to help out," Weinberg told *The Asbury Park Press* the week before he and the Maniacs played a sold-out show at the Count Basie Theater in Red Bank. "It's a different kind of gig for me–10,000 Maniacs have incredible dynamics in their music; it's a band poised to do something big."

Weinberg is hoping that Bop (Harvey), a zany ska-flavored rock outfit whose debut mini-album *Gitche Gumme to Me*, was recently released on Weinberg's Hard Ticket Entertainment label, is also poised to do something big. "These guys will just knock you out live," said Weinberg. "What we tried to do was capture some of their incredible live energy in the studio. I think we accomplished that." The Bop (Harvey) mini-album is available from Hard Ticket Entertainment, c/o Music Masters, 1710 Highway 35, Ocean, NJ, 07712.

Shore tidbits. . .In addition to Weinberg, three members of the Miami Horns–La Bamba, Ed Manion, and sax player Joey Stann–also played with 10,000 Maniacs at the Count Basie show. Currently the horns are out with blues guitarist Robert Cray. . .Still no new album from John Eddie, though he continues to perform regularly in Shore Clubs. . .At press time, ex-Talking Head David Byrne was scheduled to shoot a concert video at the Count Basie Theater in Red Bank over the Halloween weekend. It seems that Byrne has a fondness for the Jersey Shore and the Count Basie in particular. . .On October 18 at the New Hope Baptist Church in Newark, the Jersey Shore Jazz and Blues Foundation presented gospel singer Cissy Houston with a lifetime achievement award. Houston was supposed to receive the award last June during the Riverfest Jazz and Blues Festival in Red Bank, but a driving rain forced a cancellation.

## The Backstreets review

# The lowdown on 'Down Thunder Road'

**By Erik D. Flannigan**

Despite the fears of fans before its publication, *Down Thunder Road: The Making of Bruce Springsteen* has a legitimate story to tell–the story of Springsteen's relationship with his ex-manager, Mike Appel. No matter what opinion one finally holds on Appel, it is indisputable that he has never had (or taken) the chance to tell his side of the story (excepting his lengthy interview in *Backstreets* in 1991) until the publication of this book. Ultimately, whether anyone cares about Mike Appel's story at this point in time, 16 years after the fact, is another matter altogether.

Yet the story Appel tells, through his own words and through depositions he provided to author Marc Eliot, is compelling, and at times contains elements of basic human tragedy. As for big bombshells, however, there's not much here that will surprise anyone.

The first few chapters of the book map the previously documented history of Springsteen and Appel before the two met. The re-telling of Bruce's early years is familiar, but with few new facts to add, (apart from the discovery of Bruce playing in a band called the Rogues, one that pre-dates the Castiles), Eliot spends time speculating on Bruce's inner motivations, informing the reader that Bruce was looking for "someone in his self-created world to replace his father in a more perfect way." Furthermore, Eliot asserts that Bruce, "failed to reconcile his hostile feelings for his father and his inability to form an intimate relationship with one woman." Eliot's Freudian musings stick out sorely in these pages, his allegations too specific to possibly support his claims. Claiming that Bruce has been a loner is one thing, but stating precisely why is a much more complicated matter than a sentence or two can explain. Eliot's groundwork on Springsteen's background is sloppy and it shows in the lack of interviews he conducted.

Much of Eliot's thesis depends on the reader's accepting Mike Appel as a figure of equal status to that of Tom Parker or Albert Grossman. He attempts to parallel the relationship Bruce had with his manager to those enjoyed by Elvis and Bob Dylan. But at times you want to echo Lloyd Bentsen and yell "Mike Appel was no Albert Grossman." Eliot simply fails to establish Appel's role in the development of Bruce's artistic vision, which is what such an analogy depends on.

Eliot manages to add his own armchair psychoanalysis to virtually every move Springsteen makes. He clumsily stretches the story beyond its natural frame, after the lawsuit is over, into a territory Eliot evidently knows little about. The sheer number of factual errors, particularly in the later chapters, is staggering as Eliot misspells the names of more than a dozen of the principals in Bruce's life. The errors are glaring and call into question even Eliot's critical viewpoints: after he credits a photo of Nils Lofgren as Southside Johnny, he has a hard time convincing readers they should care about his opinion on Springsteen's band.

The book is strongest when it sticks to telling Appel's story, which at times reads like a confession. Eliot's introduction hits the perception of Appel prior to this book on the head when he writes, "the Appel-Springsteen situation has been so distorted, that it would seem...that Bruce sprang full-blown from the obscurity of New Jersey to international fame not only without the help of but *despite* Mike Appel." Through the initial chapters of the book (and the supporting documents), it seems clear that Appel was devoted to Springsteen and certainly wasn't ripping him off. In fact, up to a point in 1975, Mike Appel looks like the right man for the job.

As the book wears on, however, Appel looks more and more like someone who believes in Bruce fervently, but doesn't really understand him and doesn't have the skills to meet his growing needs as an artist. That gap becomes unbridgeable during the *Born to Run* sessions. The book plainly shows Landau connecting with Bruce not only on an intellectual level, but also on an emotional level that Appel couldn't approach.

The most fascinating section of the work is the 60 or so pages of depositions that document the lawsuits between Springsteen and Appel. In his profanity-laced testimony, Springsteen's complete lack of understanding of his financial situation–and for that matter, the record industry in general–stands in stark contrast to his street-wise image. Bruce's feelings of violation demonstrated here were not about money, because at some point the documentation proves that Appel was not skimming money. Although it has been argued that Springsteen's emotional outbursts were part of a sly move to get Appel to settle, this suggestion presumes an acting ability that itself would raise questions of character.

If the depositions offer the most points in Appel's favor, the final chapters of Eliot's writing and Appel's summation interview take away those gained. There are major problems with chronology, due equally to Appel's fuzziness on certain dates and Eliot's obvious lack of fact-checking. The last four chapters are an out-of-sequence disaster.

Eliot crams the 16 years since the lawsuit into 28 pages, dismissing much of Bruce's post-Appel work. At the same time, he offers little critique of Bruce's work with Appel. Eliot's summation that "Springsteen's music lost much of its early tangled anger" is simply not borne out by the material, as *Darkness on the Edge of Town* and *Nebraska* represent a dark and alienated side to Bruce's music.

Information about the aborted *The Ties that Bind* album, *Nebraska*, covering Bob Dylan songs, benefit shows, Springsteen's marriage to Julianne Phillips and the *Tunnel of Love* tour is presented incorrectly (Eliot has Springsteen meeting his first wife's parents some months after their wedding actually occurred; meanwhile, he has the *Tunnel* tour ending in August of '88 and then ten pages later in February of '88, when neither is correct). These facts are so easily obtained from other works that it raises a red flag, leaving one wondering about the entire thesis and questioning the validity of any of the points Eliot makes elsewhere.

When Eliot steps outside the Springsteen/Appel years, his personal opinions and diagnoses are superfluous. In the final analysis, Mike Appel doesn't look corrupt, Jon Landau doesn't look like an opportunist, and Springsteen looks young and confused.

Perhaps Eliot does get one thing right. In the acknowledgments, he writes, "a wise man once said the tragic players in any prolonged conflict are neither heroes nor villains, only victims. Such, I believe, was the fate of Springsteen, Appel and Landau."

*Down Thunder Road* only succeeds when Eliot sticks with the story he ought to, directly writing about the complex relationships between these three characters. Only then does he speak with authority and accuracy.

Unfortunately, it's more than can be said for the book as a whole.

ON DISC

**Live track, '30 Days Out,' 'The Big Payback' on CD**

# 'Born to Run' Mastersound CD released

While there hasn't been an onslaught of items released that are related to the new Bruce Springsteen albums, the items that have seen the light of day have made this collecting season one of the best in recent memory.

The newest items associated with *Human Touch* and *Lucky Town* are a pair of CD5s from Great Britain. "Leap of Faith," the third single to be released in the UK, was paired with a live version recorded at the Meadowlands on August 6, 1992. Also included on the CD is "30 Days Out," a song recorded for *Human Touch* and intended for release on the UK "57 Channels" single but pulled at the last minute. Its release came as a pleasant surprise to Springsteen fans and collectors, as it was not mentioned in any of Sony's advance track listings. The track is an upbeat rocker that sounds a bit like "Be True" meets "The Long Goodbye" and features a lot of rhythm and lead guitar and some nice piano riffs as well. "Leap" live was on CD and as a 7" vinyl single with a picture sleeve; "30 Days Out" was made available only on the CD5.

A limited edition package of "Leap" was marketed as well. The second CD featured bonus tracks "Shut Out the Light" and, in its first appearance anywhere on compact disc, "The Big Payback." While "Shut Out the Light" was made available in the late '80s on a now out-of-print Columbia Hall of Fame CD3, "The Big Payback" saw limited release only in Europe, appearing as the b-side to the vinyl 45 "Open All Night" in Great Britain, Spain, and Holland. These 45s, with moody images on the picture sleeves and a rollicking tune on the flip, were quickly snapped up by Springsteen fans and even as of late continued to fetch collector's prices. As a result, "The Big Payback" is the least heard song in Bruce Springsteen's officially released catalog.

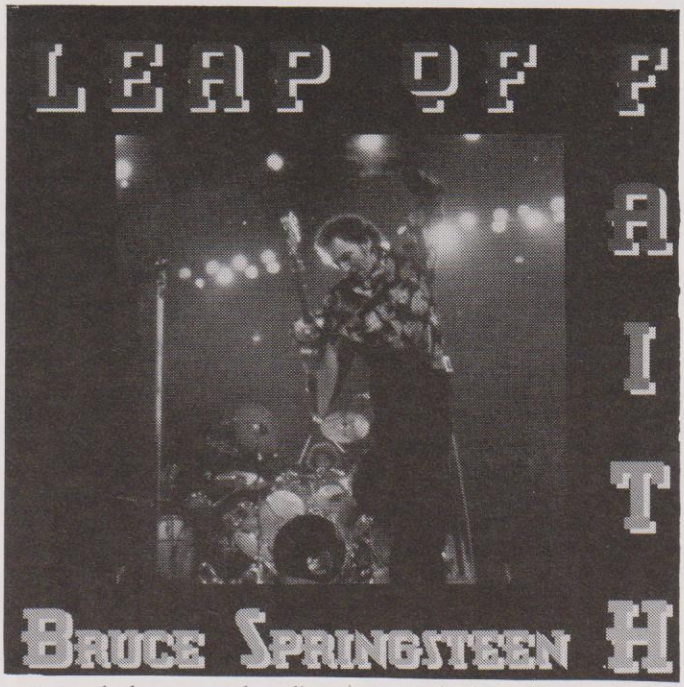
In the US, only a promo CD5 of "Leap of Faith" was issued to AOR stations; it contained the album version and was housed in a jewel case without an insert. Despite the fact that it got little airplay, VH-1 immediately added the video to their rotation.

Going back a ways in the Springsteen catalog, Columbia re-released *Live 1975-85* in a new configuration for cassette and compact disc. In a move designed to reduce waste and meet new retail standards, the LP-size square box is history. In its place are a smaller box and booklet, much like those used for box sets like Lou Reed's *Between Thought and Expression* and The Clash's *Clash on Broadway*. While the cover shot still dominates the front of the new box, a new element was added: a mock-up of a ticket listing the band, running vertically along the side of the box. The back features the set's running order in a new, sleeker type style.

The release that had Springsteen fans reeling, however, was the early December arrival of *Born to Run* as a Sony Mastersound compact disc. With sound that has been greatly enhanced using a new technology called Super Bit Mapping, listening to this version is akin to hearing this album for the first time all over again.

Listening to *Born to Run* when it was first released on compact disc was not exactly a rivetting experience. While there were indeed some improvements, the transfer to digital helped to uncover the flaws in the recording more than anything. But in 1975, the future of rock 'n' roll had to rely on the technology of the present to create the unique sound of what many consider Bruce's finest work and unquestionably one of the best albums ever made.

The big disappointment with the original CD was that it




retained the somewhat flat affect of the vinyl release. Not so with the new edition. Everything sounds punchier, giving the impression that parts have been turned up or down. While remixing was not a part of the process, the newly audible elements easily lead the listener to believe otherwise.

Until now, the best sounding copies of *Born to Run* have been the laudable vinyl Half-Speed Mastered Mastersound versions. While commendable for improved sound and superior vinyl, the Half-Speeds did not enjoy the benefit of the Super Bit Mapping process that the CD does.

Sony released a limited number of the Mastersound version earlier this year as part of a three-title set to commemorate the tenth anniversary of the CD. This version, however, was an instant collector's item because of its limited issue.

When a Mastersound edition is made, the process involves equalizing and then running the tapes through the Super Bit Mapping stage. For the anniversary set, however, the process was inadvertently reversed. For general release, Sony wanted to comply with the full technological process, so they began the task again, starting with equalization. Thus, the anniversary CD is an "in-between" version and, perhaps, the only title to use the process in reverse.

While the differences between the two Mastersounds are probably minute and more or less inaudible, the overall improvement in sound quality is great. There is a noticeably crisper sound to instruments (Roy Bittan's piano throughout; Bruce's guitar on "Night," and Clarence Clemons' saxophone on "Jungleland" come to mind as things you will really notice); Springsteen's vocals sound much more in the foreground than on the CD or the vinyl.

Given their success with *Born to Run*, Sony should consider issuing *Darkness on the Edge of Town* as a Mastersound CD as well. Given that it, too, was released as a Half-Speed Mastered LP and that the CD was not exactly a sonic masterpiece, common sense suggests that this album would be a perfect candidate for such a Super Bit Mapping overhaul.

# ON COLLECTING

**By Jeff McDermott and Lynn Elder**

For the benefit of our readers, *Backstreets* provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained. *Backstreets* in no manner, shape, or form endorses these recordings. These reviews are provided by our columnist solely for informational purposes. Despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers.

Unauthorized CDs are growing in numbers and with that growth, expect some real rip-offs–our advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance and sound quality on a scale of one to ten, one being awful, and ten being quality generally found in legitimate releases.

**•The Unsurpassed Springsteen Volumes I, III, and IV**
(Yellow Dog Records)
Packaging: 6
Sound Quality: 7
Performance: 9

Eight volumes are said to exist; three have appeared thus far (Volume II had a tracking problem). This series is actually much more important to collectors than the highly-touted *Forgotten Songs*, simply because most of the *Unsurpassed* material is previously unreleased. Packaging is average for these discs, but the real value here is the discs' content and sound quality of the material on them. While better than most CDs, these still didn't deserve the advance hype they got.

Volume I, *The Early Years*, highlights Bruce's recorded work through 1972, including a few demos, a live track, a live Steel Mill track, and the legendary demos that band recorded for the late Bill Graham. Bruce's live performance of "Song for the Orphans" is among Bruce's jazziest things ever. Other highlights of the 50 minute disc include the unreleased "California, You're a Woman" and alternate versions of "If I Were a Priest" and "Arabian Nights." The back cover erroneously lists "Cherokee Queen" as track 4 (it's actually track 7). This series is riddled with errors like this, proving that the bootleggers were more interested in making money than quality products.

Volume III reprises the historic demos recorded for legendary CBS scout John Hammond. Bruce played his heart out at this session, and that definitely is captured here. While previous boots were sufficient for the time being, the sound quality on this volume of *Unsurpassed* is very good.

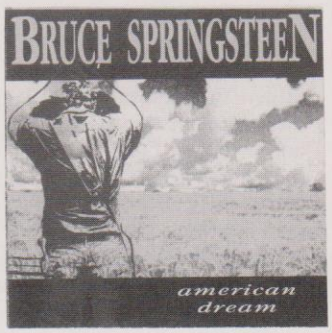
Attractive packaging and a nice photo from 1972 (stolen from the *Backstreets* book) contribute nicely, but the flaw here is the incorrect date of the session (the package lists May 6; it was actually May 3).

Volume IV, meanwhile, at nearly 58 minutes long, is subtitled *Greetings from Asbury Park Outtakes* and contains several mega-rarities. Despite the fact that the material is actually the Laurel Canyon Demos and not outtakes from the first album's sessions, this title is outstanding nevertheless. The additional take of "She's Leaving" allows Bruce to remember all the words. Much of the material here was released beforehand, but it appears here in better quality.

**•American Dream**
(Red Phantom)
Packaging: 8
Sound Quality: 7
Performance: 10

At 78 minutes, this disc combines the cream of the two Christic Institute shows, offering most of the first night and some of the unique songs played the second night. Also included are "Travelin' Band" and "I'm Crying," performed with Bob Dylan and Tom Petty and the Heartbreakers from a show in 1990. Highlights are "The Wish," "Soul Driver," and "State Trooper."

Included with the CD is an eight page booklet with some unique but poorly cropped pho-




tos from the events that correspond to the material on the CD. Text outlining the performances is in English and Italian. The disc itself is actually a 4-color picture disc with the cover image superimposed. The package actually comes shrink wrapped, a sure rarity for bootlegs, with a sticker that says "Including Live Versions of 'Real World,' 'Soul Driver,' '57 Channels.'"

The quality is about the same as the previously reviewed *Springsteen, Raitt, and Browne*, but has a slightly improved mid-range. As a best-of package, it also proves perhaps a bit more dynamic than the complete show set.

**•Acoustic Tales**
(Flamingo Records)
Packaging: 7
Sound Quality: 8
Performance: 9

This 61-minute disc is another "collection" of live rarities, most of them fairly common and previously available but there are a couple of real gems nevertheless. Packaging consists of four photos on the back and on the foldout cover. The disc starts with part of "SOS Racisme" concert, but in lesser quality than the Great Dane release. A few songs from the Christic Institute are also included, but the quality is noticeably inferior to other releases. A sparsely arranged performance of "Across the Borderline" appears; also from 1988 is "Crying," played at a soundcheck, during which Bruce also addresses the assembled throng. The one-time-only "Ballad of Easy Rider" also appears, played at the Viet Nam Veterans' Benefit Concert. The real gems, oddly enough, are from a 1973 radio broadcast. "Bishop Dance" and "Song for the Orphans" are great songs (but would have been more appropriate for the *Radio Waves* title).

**•The Gospel's Rain**
(Lucky Tough Records)
Packaging: 8
Sound Quality: 7
Performance: 4-8

This package is a clever idea–putting the *Saturday Night Live* songs on CD and filling the disc out with *Human Touch* outtakes and Christic cuts–and the design of the set makes it look like an official promo release. Hearing the *SNL* material on audio points out both the strengths and weaknesses of that performance since "57 Channels" sounds ridiculous while the version of "Living Proof" may be the best Bruce has done to date. The outtakes are not particularly interesting though most collectors will want these somewhere in their

collection.The Christic songs have been booted elsewhere and these new tunes don't sound quite as powerful here taken from the context of the entire performance.

The sound quality varies but overall it is quite good and very listenable. As "bonus tracks," two outtakes from the upcoming Patti Scialfa project are included. People might complain about this disc being tainted with Mrs. Boss, but if Scialfa's album is as good as these tracks, it will be worth exploring. The two tracks are very girl-group in sound and suggest a Phil Spector sensibility.

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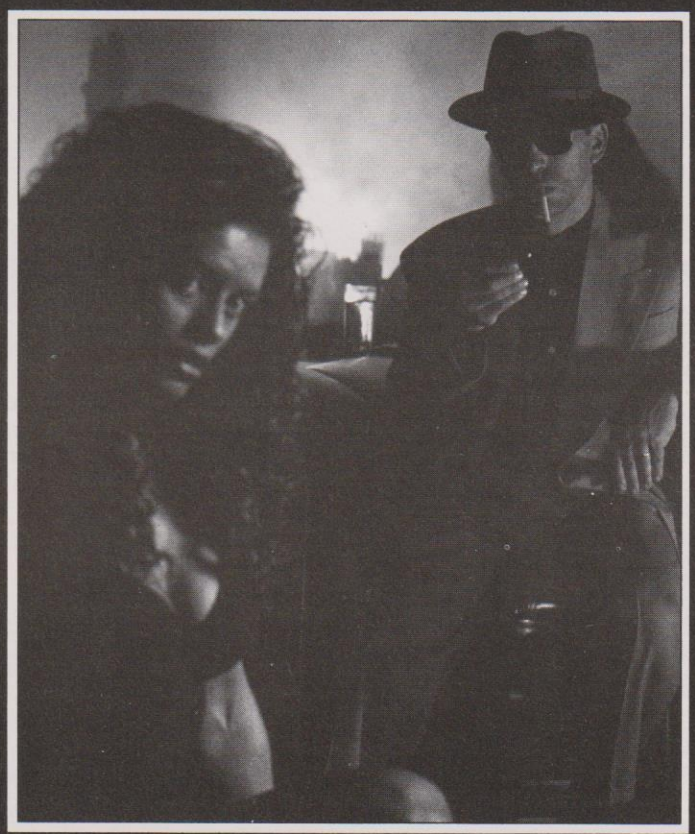

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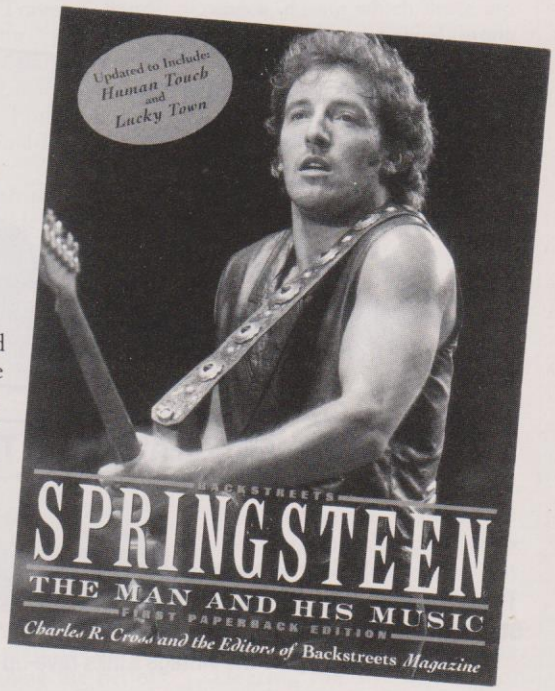
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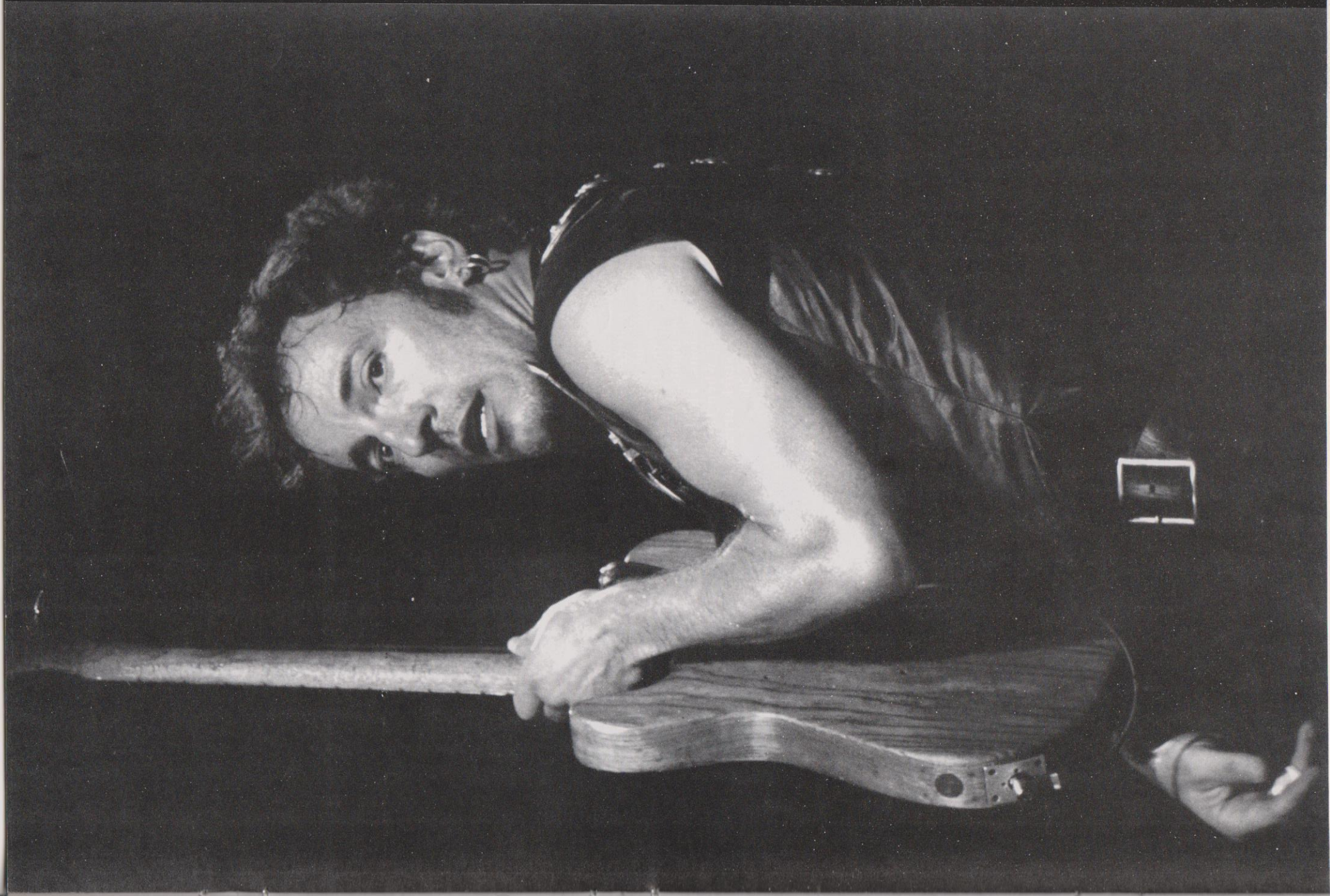
# LIGHT OF DAY TOUR '92 PART TWO



# YOU REAP WHAT YOU SOW
## By Jonathan B. Pont

Having grown up a California boy and not getting into Bruce Springsteen's music until *The River* didn't allow for catching many of his shows early on. He always played the Bay Area, but I remember feeling really jealous in the summer of 1984 when Bruce was playing endless numbers of shows all within short distances of one another—and all on the East Coast. In 1988, I missed the *Tunnel of Love Express Tour* entirely, having opted instead to study in Ireland. Once again, it was a question of timing and geography. I figured that seeing lots of Springsteen shows was just not in the cards I had been dealt.

But for this tour, armed with two new albums and a fair amount of ambivalence about them, I set off on two separate junkets to the East Coast to see five shows, the first three at the Meadowlands and two at the Capital Centre in Landover, Maryland. When the fall tour began, I saw another four shows on the West Coast. I had kept up with the set lists from Europe and was not entirely enthused with what I saw. While Springsteen was wise to try out a lot of the material from *Human Touch* and *Lucky Town* (and even wiser to stick with it), he still couldn't wean himself from playing much of the *Born in the USA* album.

The first three shows in New Jersey were remarkable nevertheless. I was both humored and relieved by Bruce's forthrightness and self-effacing demeanor about his move to the West Coast, a sure sign of progress in his personal life during his hiatus. The second night's show was chock-full of both surprises, songs that would unfortunately not show up in the set again—just the kind of night Springsteen fans dream of.

The second set included both "All or Nothin' At All" and "Real Man," songs which didn't exactly rank up there with "Incident on 57th Street." Still, Springsteen's performances of these two songs I had once left-for-dead had me hoping that I'd hear the former again and content that at least I'd given the latter a second chance. "All" was particularly strong in the opening slot of the second set, complete with his urging everyone back from the concession stands. The cover of "Ninety-nine and a Half (Won't Do)" was a great choice, but like "Ballad of Easy Rider," it would not be played again. The solo electric version of "Dancing in the Dark," played twice over the three nights, far exceeded any previous versions. The lyrics had a greater impact when the song was played in this stark arrangement.
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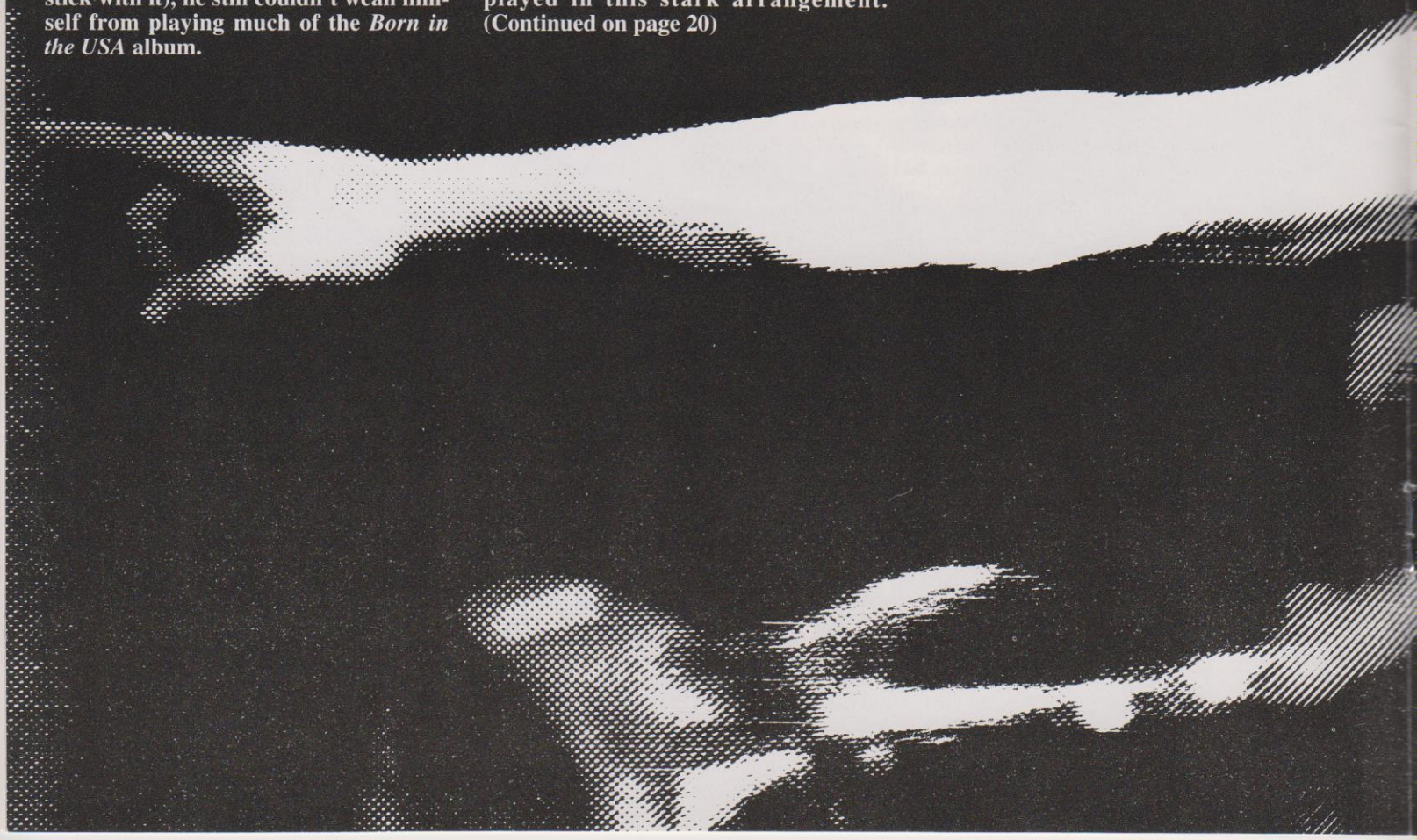

# A TALE OF TWO CITIES
## By Erik D. Flannigan

Bruce Springsteen's shows in Philadelphia this past August were what I expected and a little bit more. Without the luxury of following the tour this time around, I was rather late in checking out the 1992 edition of Bruce and the new band. Of course, I had heard reports from the first night in Stockholm on, and plenty of opinions on the merits and faults of the new show. After the Meadowlands, I had heard positive reports from folks I was sure would be critical, so in the days leading up to the Philadelphia shows, I had come to the conclusion that though the new band would take some getting used to, I was going to like the show. And I did, even more than I expected.

I would attribute some of that to an incredibly enthusiastic and vocal crowd (for the most part) at the Spectrum. I was a little suspicious when the mood in the parking lot before the first show was so reserved, but when Bruce hit the stage, the Philly crowd was right there with him. They didn't have to wait for "Darkness" or "Born in the USA" to get involved. The first night was pretty much the standard set at the time, but even for me, who out of love and vocation has seen many Bruce shows over the past two tours, some moments were really effective: the powerful version of "Trapped" that kicked into "Badlands," followed by the most passionate song on the new records, "Living Proof." I was also entranced in the second set by the tour premiere of "Soul Driver," now back to its stark, brooding tone of the Christic Institute performance. At the end of the night, I dubbed the show substantial and solid, like a first night should be. The amazing encore played the second night is detailed elsewhere in these pages, and it too moved and surprised me. Equally moving was the striking, plaintive version of "I Wish I Were Blind," my favorite track on *Human Touch*. The 11 song encore that pushed the show past midnight served as a pleasant reminder that there are still Springsteen performances where you don't know what may come next. That spontaneity and variety is one of the main criteria that divides a good show from a great show, even more important than the set list itself.

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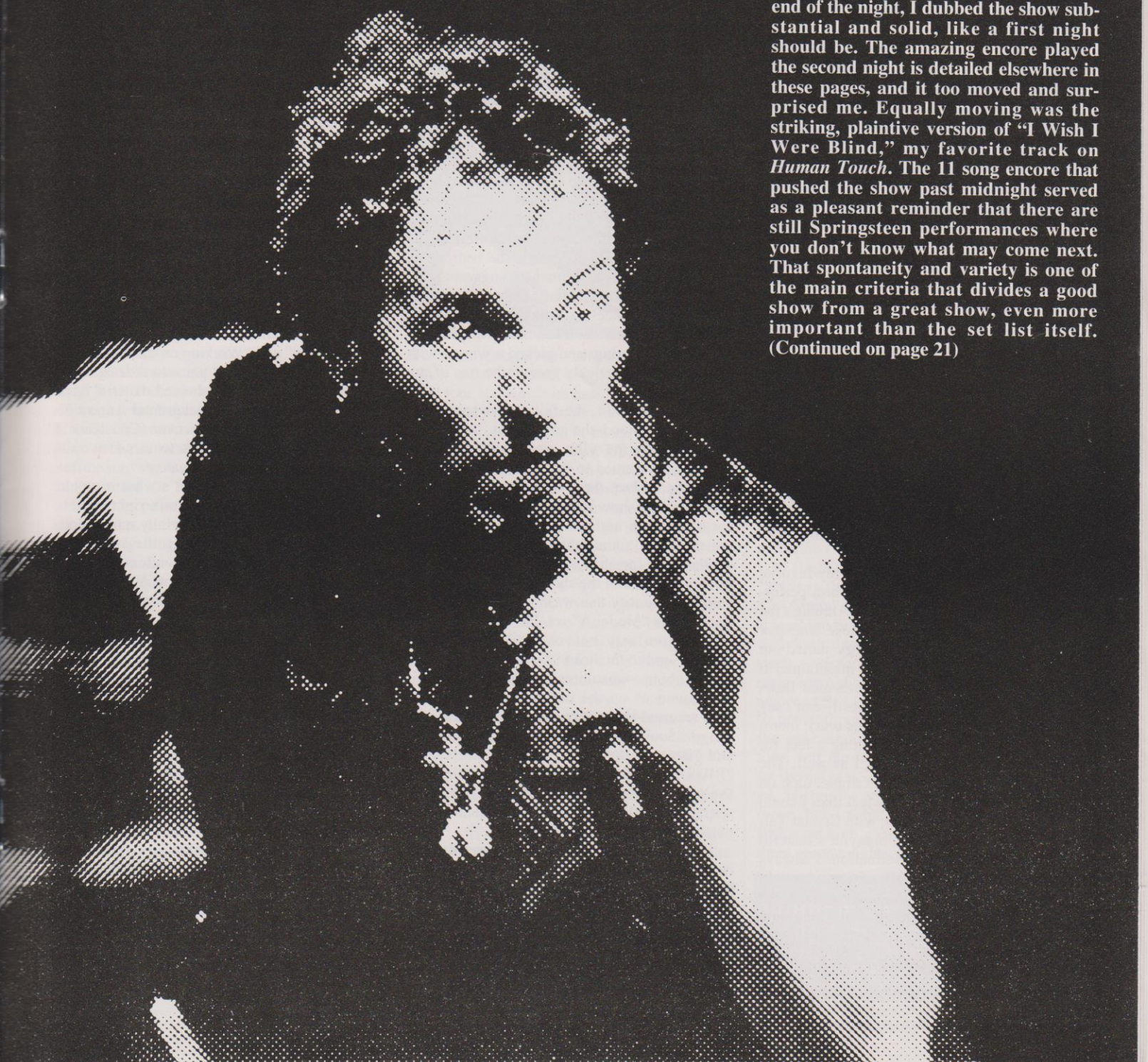

## YOU REAP WHAT YOU SOW

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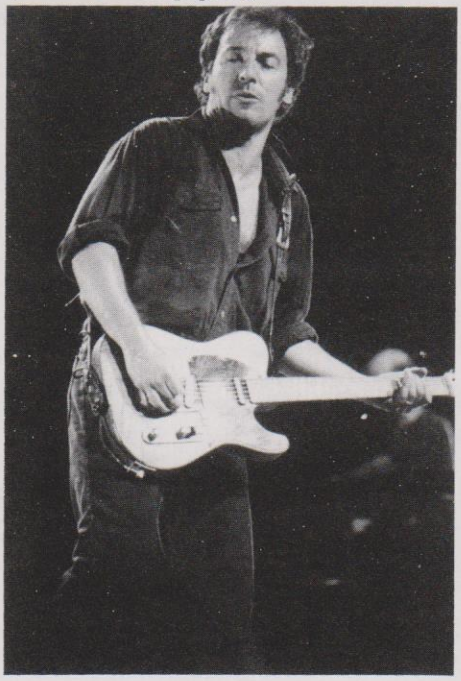


PAGE 17: DAVID DENENBERG PHOTO; PAGES 18, 19: RENE VAN DIEMEN PHOTO ALAN CHITLIK PHOTO

Having seen these three shows, the new albums took on a completely different appeal, especially in the case of *Human Touch*. Performed in the studio, some of these songs genuinely suffer from simple overproduction, a bit too much spit, polish, and sheen. But in the live situation, "All or Nothin' At All" breathes a new life, and stronger tracks like "Human Touch" and especially "I Wish I Were Blind" go to the top of every night's wish list. I began to look forward to my second set of shows in late August. This would give Bruce plenty of time to rework some older tunes and further strengthen the numbers already in the set. After the first night at the Cap Centre, I learned that going one-for-two equals a .500 batting average.

The first night in Landover was my favorite show of the tour and probably the best performance I've ever seen Bruce give. Although the set list may look a bit dull to those who pay attention to these things, the energy started out extraordinarily high and Bruce maintained it throughout. The songs were performed flawlessly this night (something I honestly can't say about any other show I saw on this tour); moreover, the band seemed to be getting a feel for the songs on an emotional level as well. The playing on "Local Hero," for example, took on much more of a genuine blues feel than I could recall from the Meadowlands, with Crystal Taliefero's wails and Shane Fontayne's tasteful leads accentuating the introduction. I always thought the great gift that Miami Steve brought to the E Street Band was his understanding of Bruce's music and how his own playing could add even more to it on an emotional level. This was something that I missed at the Meadowlands, but in Landover, it was evident that the band had made considerable progress.

As for Springsteen himself, the magnitude of his performance kept me thinking that "this is what it must have been like to see a show in 1978." Although his vocal and dramatic deliveries were superb, it was his guitar playing that lifted this night to loftier heights. To be sure, Springsteen's rejuvenated guitar playing has been one of the highlights of the tour. In 1985, perhaps wanting to enhance other aspects of his performance, he gave too much time to Nils Lofgren. In the process, he relegated the Esquire to more of a prop than an instrument.

On this tour, Springsteen has returned to his roots as a guitar player, the benefit of which is shared by old and new material alike. One might miss the Big Man cutting loose on "Trapped" or "Badlands," but Springsteen's enthused precision on guitar gives these songs a new life. But the real surprise of the tour may well be "Gloria's Eyes" since Bruce's potent combination of power chords and tasty leads have made this one of the show's best rockers.

All of these factors would come in to play even more when the fall tour began because Springsteen had grown into (or regressed, as some fans suggested) playing a basic set. When the tour hit the Northwest, songs like "I Wish I Were Blind" were more or less history in favor of a set of songs that was thematically consistent from night to night. "The Big Muddy," performed occasionally in the summer, was played every night and became the bedrock of the first set. Initial performances suggested that the song's elegant simplicity seemed to require repeat performances to truly grow; why do it every now again when it can be an integral part of the show? Springsteen picked a winner with this song, and it quickly grew to be one of my favorites.

Much like 1984, the fall shows took on a much darker mood–the good times, hot-fun-in-the-summertime vibe was gone. Instead, Springsteen seemed to focus more on how the songs themselves were connected, attempting to craft a true show rather than just play different songs each night to please the repeat customers. True, some fans were unhappy at the similarity of the shows (Los Angeles especially), but I think that the shows after Los Angeles gained a maturity that wasn't there until Bruce stuck to the "Model A" set. His raps in the first set, particularly before "If I Should Fall Behind," got to the heart of what his new material is about—absolutes, isolation, and their consequences on the individual and society. This recurred in the second set, during the dark trio of "Soul Driver," "Souls of the Departed," and "Born in the USA." While "Souls" and "BIUSA" make an unmistakable combination, the consistent inclusion of "Soul Driver" strengthened the concept of consequence that much more.

Perhaps because there was a better defined context for it, the older material made more sense for me on the fall tour than it had in the summer. "Darkness on the Edge of Town," for example, serves as a reminder that things have gotten worse in this country than they were when Springsteen first sang it in 1978: "They're *still* racing out at the trestles. . . ." Its function in the first set is more complex than it was on previous tours, encompassing the past and present. Here, it is an update of sorts and a primer for the next four songs as well. The other plum is "Badlands," which simply rocks, and in Vancouver, Springsteen's resolute vocal inflections showed that this song still has plenty of miles left in it—more so because Bruce has wisely chosen to drive it down a different road.

**PERCENTAGE OF HT/LT**
**FIRST 30 SHOWS: 43%**
**SECOND 30 SHOWS: 57%**

Of the old material, the surprise is what Springsteen chose *not* to play. Since the old stuff sounded fresh and vital, for the most part, I wondered why Bruce didn't have a go at less obvious songs. Indeed, he could have easily added "Jackson Cage" to the first set (another opportunity to stretch out on guitar) and played "Stolen Car" in the second set (to platoon with "Soul Driver"). These songs would not only add variety for the every night fan, but also would allow for the thematic consistency Springsteen wanted to achieve. It's frustrating that Springsteen doesn't seem to realize the value of these seemingly forgotten gems.

While all was well in the first and second sets, Springsteen's choices for the encore were disappointing. "Hungry Heart" got a much needed rest (whatever happened to the lovely version from *The Dress Rehearsal*, anyway?), but Bruce continued to flog "Glory Days," "Bobby Jean," and "Working on the Highway." The encore is the logical place to at least occasionally put some of the shelved material back in the set. And with the background singers he has on this tour, a rave-up cover (Creedence's "Midnight Special" comes to mind) would have done wonders for the finale.

Speaking of wonders, that's what it would take to get the sound in the mix right on this tour. In most cases, it was actually quite good, but unless you were close to the stage and could hear the amplifiers or monitors, you may have missed parts of key solos. When Bruce plays any sort of lead, his guitar should be far and away the dominant instrument in the mix. Too often, I found this wasn't the case.

Aside from the sound, these are minor complaints that really didn't detract from the overall impact of the show. And seeing concerts over a period of time rather than a string of them one after another kept my enthusiasm piqued. Over the course of nine dates in five cities, I heard eight songs that I wouldn't hear elsewhere. But the real treat was to discover a substantial theme develop over that period of time, augmenting the elements that were already in place and those that grew.

The result is a show that is substantive, exciting, and well-executed. While fans may grumble that "it's not like '78," they've missed the point. Springsteen set standards with his live performance over the years, to be sure, but we should hold him to standards of the present, not those of the past.

## A TALE OF TWO CITIES

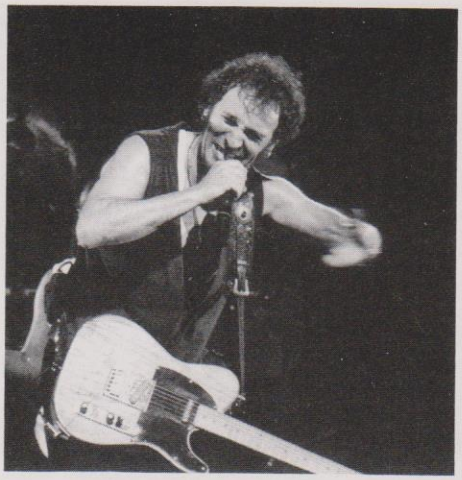
(Continued from page 19)

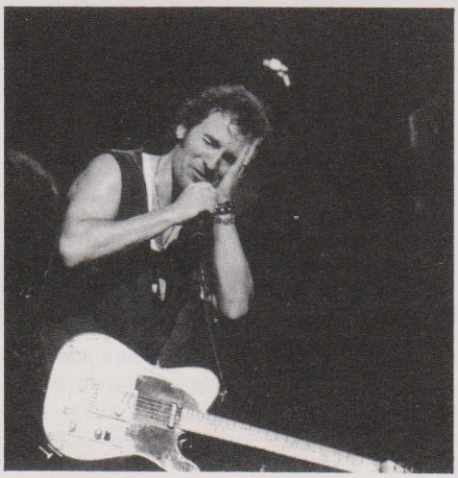
played the second night is detailed elsewhere in these pages, and it too moved and surprised me. Equally moving was the striking, plaintive version of "I Wish I Were Blind," my favorite track on *Human Touch*. The 11 song encore that pushed the show past midnight served as a pleasant reminder that there are still Springsteen performances where you don't know what may come next. That spontaneity and variety is one of the main criteria that divides a good show from a great show, even more important than the set list itself.

The encore that night in Philly was not built out of songs I would have chosen; all of the tunes had been played elsewhere on the tour. And frankly, I've had my fill of "Darlington County" and "Working on the Highway." I could pick dozens of other Springsteen songs that I'd rather hear. Still, so many extra songs and the resulting interaction between Bruce and the audience elevated the show to "special night" status. And happily, I realized the next day, this tour had already seen a generous share of those nights (Detroit, the Meadowlands). By many counts, the number of special nights had already exceeded those on the entire *Tunnel of Love Express Tour*. Moreover, much of the country, including the West Coast, had yet to be played.

It was with that attitude that I awaited Bruce's three shows in Los Angeles late in September. Like it or not, these were "homecoming" dates as much as the Meadowlands stand was: the new records were written and recorded here, Bruce's children were born here. L.A. has become more than Bruce's current place of residence; it is the place he calls home. Suffice it to say there were a number of reasons to think that the Sports Arena dates could be every bit as powerful as most of the Meadowlands nights. It didn't really bother me that we were only getting three shows (plus a fourth in San Diego). Los Angeles has its Bruce fans, but more so than any other city in America, it is home to an enormous group of people who go to see concerts when they can be categorized as "events," as Bruce's had been the past few tours. This time around, with one record barely hanging on the charts, these shows were not the events for the hip. In fact, there was almost no press at the time the dates were announced, and little more until a rather disquieting opinion piece by *The Los Angeles Times'* Robert Hilburn a few weeks before the shows. Hilburn's main point was that Bruce was committing a fatal error in relying too heavily on old material at his Meadowlands shows.

Granted, I didn't attend any of the Meadowlands shows, but I have heard the tapes and seen every set list. There are dozens of points I would like to make to Hilburn about his story, but here's what it boils down to. First, Springsteen played an average of 12 new songs per show (with a high of 14 and a low of 10) at the Meadowlands. This doesn't include "Red-





Headed Woman" or "All the Way Home," which are also "new" songs. In contrast, U2's 1992 tour set, which included the same ten new songs every night, was heralded as moving forward, not looking back, as Hilburn implied Springsteen's set was. Yes, U2 was touring in support of *Achtung Baby*, a twelve song album, but they didn't tour behind their previous release, *Rattle and Hum*, so in effect they had two new albums to draw on for inclusion. From *Rattle*, U2 only played one full song in this show (which, it should be noted, ran just over half as long as Bruce's current show). Is Bruce any more nostalgic by comparison? Does Hilburn expect Bruce to play all 24 songs from both albums? Just how many new songs does it take to equal a "forward-looking" show?

Bruce also mixed up his new songs over the eleven nights in New Jersey, a point that Hilburn chose to ignore. With the exception of "Soul Driver," Bruce played every song on *Human Touch* and *Lucky Town* during the Meadowlands stand, some nights replacing one new song with another. The more obscure songs of the tour, "Cross My Heart," "Pony Boy," "With Every Wish," and "The Big Muddy" were all aired, just not every night. Yes, Springsteen played more old material than he had in Europe, but the Meadowlands shows were generally two or three songs longer than shows in, say, London. And the old songs often replaced other old songs: "Growin' Up" one night, "Spirit in the Night" the next. Bruce mixed up the old and the new alike because he realized that over the 11 nights, in fact, thousands of fans would see more than one show.

What made the Meadowlands shows such a success wasn't the number of old songs Bruce played, it was the variety of songs he played, both old and new. Every night had its surprise, and for this fan, that's the most I'll ask of Bruce. He can choose the songs; I just ask that he occasionally surprise me. Maybe Hilburn wanted the same set list every night; if he did, he almost got his wish at the L.A. shows.

Hilburn's review of the first night at the Sports Arena ran under the headline: "Bruce's Brave New Show." Yet the same show he found rivetting, I found disappointing. The Los Angeles crowd the first night was the antithesis of the crowd I was part of in Philadelphia. I've seen people more excited to wait in line at the Department of Motor Vehicles. There was no anticipation in the air, no buzz, and if anyone tells you Bruce doesn't pick up on audience reaction and that it doesn't have an effect on the show, simply inform them they're dead wrong. The crowd stunk. Bruce knew it and showed it. People often accuse me of paying too much attention to set lists and not not enough to the performance. In this case, I think Hilburn was guilty of exactly that. Somehow, the addition of three new songs completely reversed his opinion of this tour.

Over the three nights in L.A., Bruce changed each show by only a song or two. All three nights had fewer songs than the last six Meadowlands shows. "Gloria's Eyes" opened all three second sets; "The Big Muddy" was played all three nights, as was "Soul Driver." I don't have a problem with hearing any of those songs, but I would have loved to hear "Book of Dreams," "With Every Wish," or "I Wish I Were Blind" in the place of any of them at least one night. Springsteen's performance got better each night, as did the crowd, but by the final night, when I fully expected Bruce to ask "How many of you have been here the last two nights?", he didn't ask. The final night was a replay of the previous two–not one song was performed that hadn't been played already in L.A. (Believe it or not, I wouldn't want to hear "Spirit in the Night," "Sandy," or "Incident on 57th Street" night after night either. Okay, well at least the first two.).

I don't think there is any doubt that Springsteen read and reacted to Hilburn's criticism regarding old material. His Los Angeles performances felt like he had an agenda, something to prove to someone other than his fans, and the spontaneity that has made much of this tour, and the best stretches of Bruce's career, so special was lost at the Sports Arena. Granted, Hilburn's review was of one night, not three, but I think his misguided analysis of Bruce on both coasts cost Southern California three special nights.

RENE VAN DIEMEN PHOTOS

NUMBER OF SONGS FROM HT/LT PLAYED 8/10: 10
11/9: 16

# TOUR '92 PART TWO

# RICHFIELD 8/21, 22

**RICHFIELD COLISEUM**
**RICHFIELD, OH**

**8/21 SET:** Red-Headed Woman/Better Days/Local Hero/LT/Darkness/Dancing/Spirit in the Night/57 Channels/Trapped/Badlands/Living Proof/If I Should Fall/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Prove It All Night/Cover Me/Brilliant Disguise/I'm on Fire/Souls/BIUSA/Real World/Light of Day//HT/GD/Darlington/HH/TR/BTR/MBR

**8/22 SET:** Better Days/Local Hero/LT/Atlantic City/Dancing/Growin' Up/57 Channels/Badlands/The River/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Cover Me/Brilliant Disguise/I Wish I Were Blind/Souls/BIUSA/Light of Day//HT/GD/BJ/HH/TR/BTR/MBR/Working

**NOTES:** Neither night sells out. Ironically, the seats behind the stage–some of the best in the house–remain unoccupied. It is the first time Springsteen did not sell out here, a city that had supported Springsteen early on.

**JOE'S COMMENTS:** Bruce opened the first night with a solo acoustic version of "Red-Headed Woman," done with a hillbilly howl that would do the Grand Ol' Oprey proud. Other highlights were a majestic "Real World" and a randy "Leap of Faith."

The second night featured a terrific "Atlantic City." On previous tours, this *Nebraska* classic was played with booming drums and punchy organ riffs. Now all that is gone, leaving a full band version that's leaner and much closer emotionally to the acoustic original. The pinnacle of the stand was a blistering "Light of Day" closing each night's second set.

Springsteen's prowess on guitar hasn't been as evident since the glory days of 1978. His guitar playing has lifted "Cover Me" out of the dreck and transformed "Gloria's Eyes" from a throw-away to a scorching keeper.

The low points were a encores heavily laden with the lesser songs from *Born in the USA*. Sitting through a 12 minute dog like "Glory Days" makes me wish that whole record had stayed in outtake obscurity.

# LANDOVER 8/25, 26

**CAPITAL CENTRE**
**LANDOVER, MD**

**8/25 SET:** First set same as 8/21 except "Red-Headed Woman" and "Spirit in the Night" are not played. Second set: Same as 8/22 except "Real World" is played after "BIUSA." Encore: Same as 8/22.

**SOUNDCHECK:** Includes numerous takes of "Soul Driver," performed with the band, as well as "Roll of the Dice."

**8/26 SET:** Better Days/Local Hero/LT/Atlantic City/Growin' Up/57 Channels/Badlands/The River/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Prove It All Night/Cover Me/Brilliant Disguise/Book of Dreams/Souls/BIUSA/Light of Day//HT/GD/BJ/TR/BTR/MBR/Working

**NOTES:** Video screens are used both nights, a rarity for indoor shows. Springsteen's management specifically disallowed their use at the Cap Centre in 1984 after tapes of line feeds from shows in 1978 and 1980 were widely circulated among collectors. On the second night, an inset of a sign interpreter is used on the screen for the entire show, allowing hearing-impaired fans to follow along more closely. "Hungry Heart" is not played the second night, the first time Springsteen has left the song out of a show (not including the Amnesty International tour in 1988) since it first appeared in the set (St. Louis, 10/18/80).

**TICKETS:** Both shows sell out immediately. Tickets were available in unprecedented quantities in the parking lot both nights. One scalper commented that he "wouldn't refuse any deal." Prices averaged $15.

# PHILADELPHIA 8/28, 29

**THE SPECTRUM**
**PHILADELPHIA, PA**

**8/28 SET:** Better Days/Local Hero/LT/Darkness/Growin' Up/57 Channels/Trapped/Badlands/Living Proof/If I Should Fall/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/BJ/TR/BTR/MBR

**8/29 SET:** Red-Headed Woman/Better Days/Local Hero/LT/Atlantic City/Spirit in the Night/57 Channels/Badlands/The River/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Prove It All Night/Cover Me/Brilliant Disguise/I Wish I Were Blind/Souls/BIUSA/Light of Day//HT/GD/HH/TR/BTR/MBR/All or Nothin' at All/Working/Darlington/BJ/Follow that Dream

**TICKETS:** Very cheap, well below face value the first night. Second night tickets were not quite as plentiful, but still under face value by showtime. Tickets were sold at the box office both nights.

**NOTES:** "Soul Driver" becomes the final song from *Human Touch* to be played on the 1992 tour. Although the recorded arrangement was rehearsed numerous times during the soundcheck on the first night, it is played in a sparse, slowed down arrangement, not unlike the version debuted at the Christic Institute Benefit Concert in 1990, though now augmented by low, swirling, and powerful synth riffs. Bruce looked satisfied at the conclusion. "Soul Driver" becomes a staple on the fall tour.

**ERIK'S COMMENTS:** Second night's set includes a dramatic "I Wish I Were Blind" in the second set and a truly spontaneous 11-song encore. Right around 11:30, Bruce concluded the standard six-song encore with "My Beautiful Reward." After taking in the applause, Bruce said it was Saturday night, and wasn't even midnight to boot. After looking at someone's watch in the front row, Bruce calls for "All or Nothin' at All," followed by several *Born in the USA* standards. Checking the time would come back to haunt Bruce, as the person in the front row with the watch began to point at it, gesturing to Bruce that it was still a few minutes before the stroke of midnight. Bruce picked up on this and realized that he had backed himself into a corner, shouting out for "Bobby Jean" while the band was still lined up at the front of the stage. They barely had time to return to their places before Bruce counted it off.

After this, with dozens of Bruce shows behind me, I thought for sure he was done. A giant digital clock at the back of the Spectrum read 11:58, and I said to myself "no way." Just then, Bruce looks at the guy in the front row with the watch and says, "I know, two minutes." A striking "Follow That Dream" closed an encore as spontaneous as I had seen Bruce give since 5/3/88. It takes a lot to surprise me at a Bruce show, but once again, he did it.

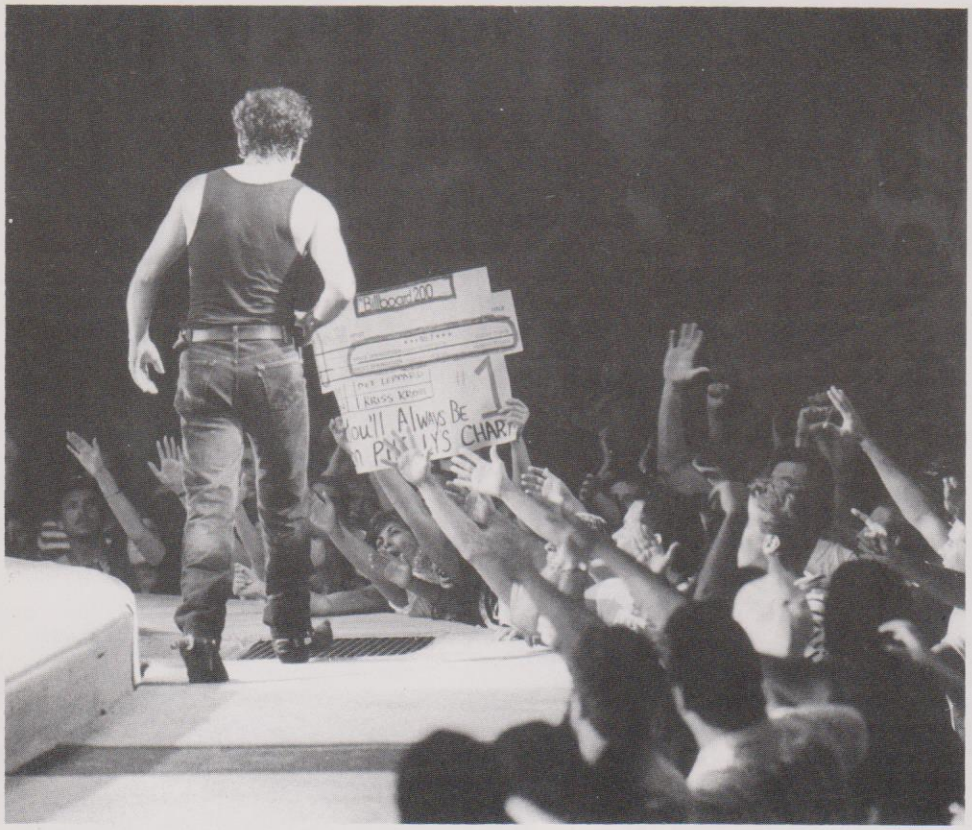
# TINLEY PARK 9/2, 3

**WORLD MUSIC THEATER**
**TINLEY PARK, IL**

**9/2 SET:** Red-Headed Woman/Better Days/Local Hero/LT/Darkness/Growin' Up/57 Channels/Trapped/Badlands/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/HH/TR/BTR/MBR/Working

**NOTES:** The shows at the World Music Theater are well-attended both nights, nearing the 30,000-seat capacity. During "Thunder Road," it begins to thunder. After the last number, someone gave Bruce a balloon that said "Happy Birthday," prompting Bruce to perform an unscheduled "Working on the Highway."

**9/3 SET:** Better Days/Local Hero/LT/Atlantic City/The Big Muddy/57 Channels/Badlands/Living Proof/My Hometown/The River/Leap of Faith/Man's Job/Roll of the Dice//Prove It All Night/Cover Me/Brilliant Disguise/All the Way Home/Souls/BIUSA/Real World/Light of Day//HT/GD/Darlington/TR/BTR/MBR/Working/BJ/HH




DEBRA L. ROTHENBERG PHOTO

**NOTES:** After the house lights had been turned up and at least half the crowd had left, Bruce returns to the stage to perform the final two songs. Some of the band were already in the vans and the crew had begun to dissemble the set. "All the Way Home" is played after a fan holds up a sign asking Bruce to play it.

# LOS ANGELES 9/24, 25, 28

**SPORTS ARENA**
**LOS ANGELES, CA**

**9/24 SET:** Better Days/Local Hero/LT/ Darkness/Atlantic City/The Big Muddy/57 Channels/Badlands/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice// Gloria's Eyes/The Long Goodbye/Cover Me/ Brilliant Disguise/Soul Driver/Souls/BIUSA/ Real World/Light of Day//HT/GD/Darlington/ TR/BTR/MBR

**NOTES:** After a three week break from the tour, Bruce returns with a set similar to that last performed in Chicago, but with 17 of the 28 songs performed taken from *Human Touch* and *Lucky Town*. Technical difficulties (Zac breaks through a snare drum), a casual audience, and Bruce's being tired contribute to make this a less than ideal show. For the first time on the tour, Bruce speaks of the presidential campaigns, saying that he won't vote for the Republicans or for Ross Perot, but specifically avoids endorsing Democrat Bill Clinton. "The Long Goodbye" makes its first appearance of the US tour, previously played only in Frankfurt, 6/26/92.

**9/25 SET:** Better Days/Local Hero/LT/ Darkness/The Big Muddy/57 Channels/ Trapped/Badlands/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice// Gloria's Eyes/Cover Me/Brilliant Disguise/ Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/BJ/Working/TR/BTR/MBR

**9/28 SET:** Better Days/Local Hero/LT/ Darkness/Atlantic City/The Big Muddy/57 Channels/Trapped/Badlands/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/BJ/TR/BTR/ MBR/Working

**TICKETS:** First and second nights were below face value, with excellent seats available at the box office 45 minutes before showtime.

**NOTES:** Although the sets in Los Angeles are nearly identical over the three nights, Bruce redeems himself on the final night by extending the guitar solos in most songs. "Gloria's Eyes," now established as the second set opener, features a much lengthier solo than versions performed earlier in the tour. E Street organist Dan Federici joins Bruce in the encore for "Glory Days," "Bobby Jean," "Born to Run," and "Working on the Highway." They both look happy to see one another and to play together again. Although the set list from 9/28 would suggest otherwise, the show didn't end until after midnight due to all the guitar extras. "Soul Driver" is played all three nights, leaving "I Wish I Were Blind" and "Book of Dreams" in the can. Songs performed earlier on the tour, including "Growin' Up," "Prove It All Night," "My Hometown," and "Hungry Heart" are not performed at any of the shows in Los Angeles. Speculation for these deletions focuses on Robert Hilburn's review in *The Los Angeles Times*, lauding Bruce for playing predominantly new material.

NEW SONGS ADDED TO SET IN FIRST 30 SHOWS: 23
NEW SONGS ADDED IN SECOND 30 SHOWS: 1 (Soul Driver 8/29).

JERRY'S TOP 5 SHOWS:
8/18 Detroit
8/14 Worcester
7/25 NJ
10/17 Calgary
7/28 NJ

**IN THE CROWD:** Kevin Costner, Danny DeVito, Julia Roberts, Roseanne and Tom Arnold, and Heartbreakers Mike Campbell and Howie Epstein.

**PRESS:** Robert Hilburn of The *Los Angeles Times*, wrote that "Springsteen's focus wasn't divided. He not only did 17 new songs from the two new albums in the three hour, 28-song concert, but he also emphasized new songs in almost all the show's pivotal points. That may not have pleased some of the longtime fans who may have been longing for a replay of past Springsteen shows, but it was heartwarming for anyone who wants to see Springsteen continue as a vital artist. The show also documented the power of the new material."

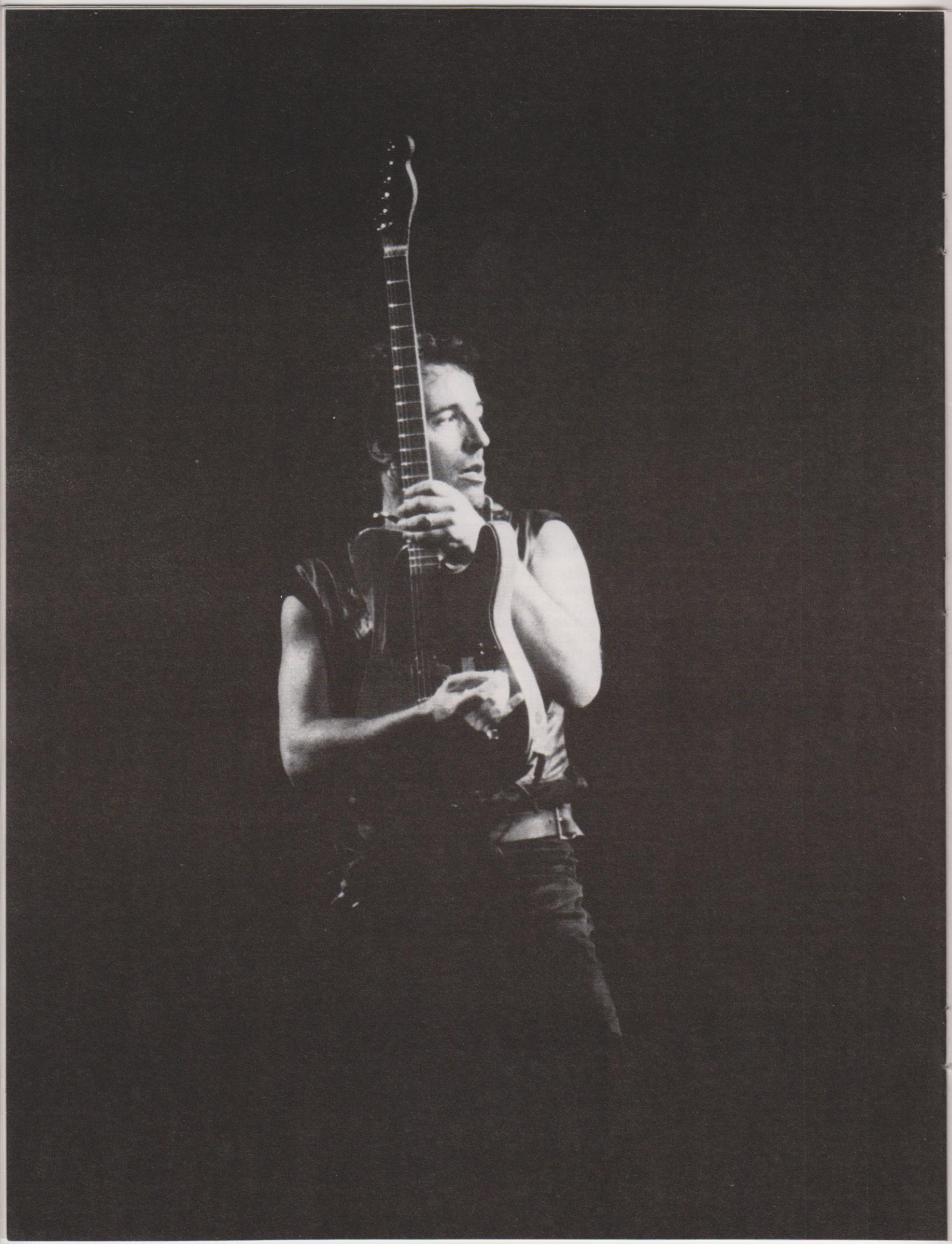
# SAN DIEGO 9/29

**SPORTS ARENA**
**SAN DIEGO, CA**

**9/29 SET:** same as 9/28, except "Working" is not performed.

**NOTES:** This show marked Bruce's first performance in San Diego since 9/2/81. Although it is one of the smallest venues of the entire tour (capacity: 15,200), there are many empty seats in the upper level.

**CHRIS'S COMMENTS:** Absolutely intense show. Even though the Sports Arena was only three-quarters full, those who were there went crazy. Bruce on several occasions referred to the crowd as "my people," and also mentioned that he hadn't played in San Diego since *The River* tour. Bruce seemed looser here than in L.A. Since the security guards weren't interested in keeping orderly aisles, the floor was a huge dance pit. All of this made for a a great atmosphere in which Bruce and the band could enjoy themselves. They turned in super versions of practically everything. This show was better than any of the three L.A. shows.



# PHOENIX 10/2, 3

**AMERICA WEST ARENA**
**PHOENIX, AZ**

**10/2 SET:** Same as 9/29.

**SOUNDCHECK:** Included "Lucky Town" and parts of "Born in the USA."

**TICKETS:** The first night is sold out but there are tickets outside the arena.

**NOTES:** Bruce's first shows in Arizona since 11/8/84. America West Arena, a brand new venue, seats roughly 20,000 people. Bruce continues his Arizona tradition of pointed comments about presidential races: "Are you registered to vote? It would be nice to have an administration that was at least interested in all the people. I haven't voted in a long time. I thought I was too old to believe in politicians or rock stars. But I'm going to vote this year." Waxing a bit nostalgic, Bruce speaks fondly of playing in Phoenix in the '70s, saying he "always got a nice welcome" there.

**SAM'S COMMENTS:** While the set lists don't change much, there seems to be an increasing intensity taking hold as the tour progresses. Bruce is very plugged in, animated, reacting to the audience throughout the show. "The Big Muddy" held the crowd really well and "Soul Driver" was just fucking rivetting. Bruce should dedicate "Light of Day" to James Brown–it's great!

**10/3 SET:** Better Days/Local Hero/LT/Darkness/The Big Muddy/57 Channels/Badlands/The River/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Prove It All Night/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/Darlington/TR/BTR/MBR/Working/HH

**SOUNDCHECK:** Includes "Because the Night," "Lucky Town," and "Real World."

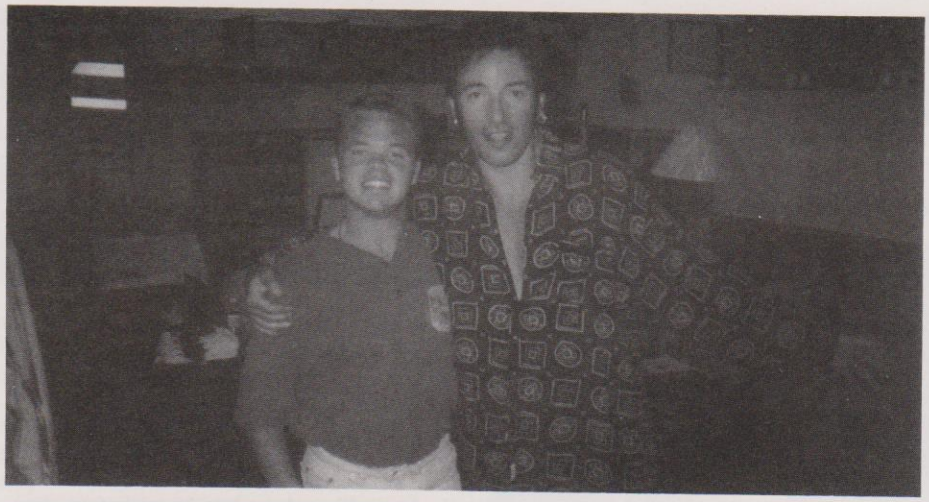
**TICKETS:** Plenty of tickets both at the box office and outside the arena. As with other cities, the second show in Phoenix is less attended, leaving plenty of empty seats on the upper level.

**NOTES:** An extended encore on 10/3, Bruce's "Saturday night bonus," is played at the behest of a fan and sees the return of "Hungry Heart" to the set. Someone throws a tacky vest with a huge image of Elvis on the back which Bruce cheerfully dons for "Working," noting that "Elvis is just right for this song." Patti Scialfa does not appear at either show. Crystal fills in for her on "Brilliant Disguise" and "Human Touch."

**PRESS:** Salvatore Caputo, writing in *The Arizona Republic*: "OK, so he had a different band, a batch of new songs, and nary a saxophone player in sight. Those changes proved fairly ephemeral when Springsteen the performer was onstage.

"Overwhelming charisma replaced any musical consideration and the meaning of lyrics. People primed to party offered up their spirits into his hands and joined in a secular Mass, celebrating faith in each other."

DEBRA L. ROTHENBERG PHOTO



DEREK M. HUGHES PHOTO

## TOUR '92 PART TWO

# SACRAMENTO 10/6

**ARCO ARENA**
**SACRAMENTO, CA**

**10/6 SET:** Better Days/Local Hero/LT/Darkness/The Big Muddy/57 Channels/Trapped/Badlands/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/BJ/TR/BTR/MBR

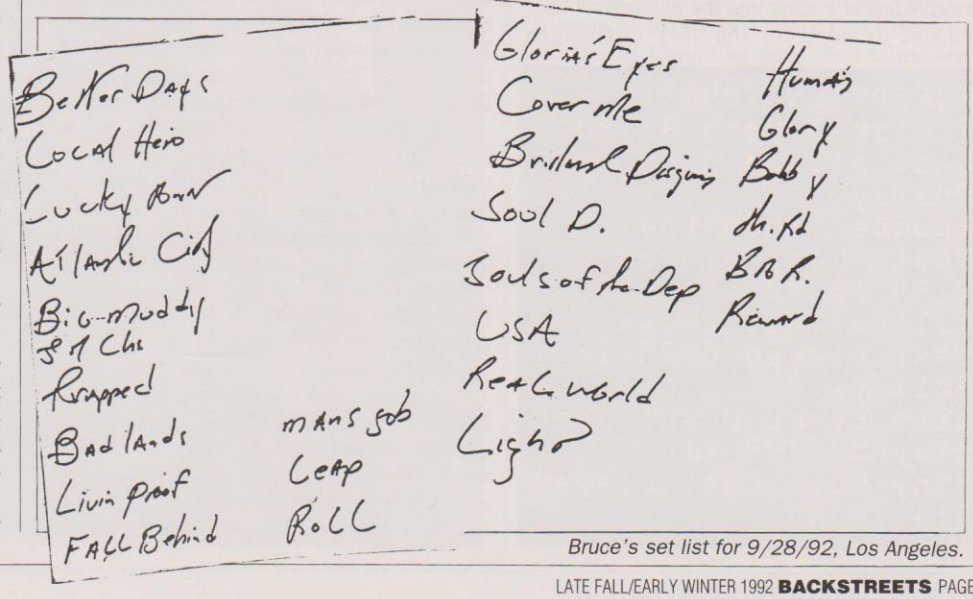
**NOTES:** Although Bruce tells the audience on two occasions that he had never played in Sacramento, he did play one time at the Memorial Theater, 10/30/75. Patti Scialfa does not play at this show. Bruce is in good humor throughout the night, even pulling his old routine of "I can't go on" during "Glory Days."

**TICKETS:** The show is not sold out, but only the rafter seats in the upper tiers remain unoccupied. Considering that two shows in Mountain View had already been put on sale, this show sells remarkably well. Plenty of tickets at the box office and in the parking lot (where a pair in the third row was sold for a mere $25 a piece). Bruce's voice is noticeably rough toward the end of the show and the San Francisco dates are postponed due to illness.

**MARK'S COMMENTS:** This was my fourth show of the tour. Sacramento audiences can generally be unresponsive, but by "Trapped," Bruce had won everyone over. Many in the audience seemed to be seeing Bruce for the first time.

The first set coalesced very well, beginning with "Darkness," a search for morality and values in these uncertain times. "Roll of the Dice" get better all the time (especially since it's not one of my favorites), a blend of gospel voices and the message of not surrendering to fortune but to take a chance on oneself.

**DAVE'S COMMENTS:** I wasn't expecting much from a show in Sacramento but this one smoked! The set list was average and the crowd was dead but Bruce was on fire. He




*Bruce's set list for 9/28/92, Los Angeles.*

# TOUR '92 PART TWO

ALAN CHITLIK PHOTO

played guitar like a man possessed; "Lucky Town" was the first clue, as it was very nicely drawn out. As it has been all tour long, "Trapped" was stunning. "Gloria's Eyes" was another hot one, with Bruce taking a lot of time to solo. "Soul Driver" was awesome: it made the show worth the trip.

# TACOMA 10/13

**TACOMA DOME**
**TACOMA, WA**

**10/13 SET:** Same as 10/6.

**NOTES:** The show is picketed by Tacoma city workers and by members of Local 15 of the International Alliance of Theatrical Stage Employees. Local 15 claimed to have been locked out by the promoter, Bauer/Kinnear. Bauer/Kinnear claims that the union "had chosen not to work for the very fair wages offered." Local 15 had been without a contract for several months, yet had worked as recently as the October 6 Guns 'n' Roses/Metallica show at the Kingdome in Seattle without incident. Springsteen nevertheless began the show with a short statement, telling the audience he was aware of the controversy and that he hoped it could be resolved soon. He added that it was his job to play a rock 'n' roll show. Some fans choose to not cross picket lines–they were not given refunds.

**SOUNDCHECK:** Three songs are played: "Better Days," "Lucky Town," and "The Big Muddy."

**TICKETS:** Plenty of seats to go around. The dome is partitioned so there are no seats at the back of the hall or behind the stage. Wing seats directly at the side of the stage are sold at the box office about two hours before showtime.

**JONATHAN'S COMMENTS:** Bruce seemed somewhat distracted by the labor dispute and it certainly showed in the first set. The first three songs seemed particularly flat; things really didn't pick up until the sparkling version of "The Big Muddy." His new set works well for those who are familiar with the songs, but most seemed to be more into the older songs and clueless about the newer songs. "Gloria's Eyes" continues to cook nicely, especially with Bruce's razor-sharp leads. The arrangement for "Soul Driver," while not quite as intense as the version performed at the Christic Institute Benefit Concert, is much more congruent with the lyrics than the *Human Touch* track.

After a week's break, Bruce is in good voice throughout most of the show, but the band sounded really flat. For the first three songs, I thought the background singers were stand-ins provided by Madame Tussaud, complete with marionette wires.

**JIM'S COMMENTS:** The show seemed flat, with Bruce and the band seemingly distracted, perhaps by the pickets outside. For me, the highlight was the sequence of songs about the decline of America: "Soul Driver," "Souls of the Departed," and "Born in the USA." Bruce's Jimi Hendrix version of "The Star-Spangled Banner" with the stage bathed in red light, should end forever the mistaken belief that "Born in the USA" is a patriotic anthem. The live show is more explicitly political than the albums. I would like to see this side of Bruce's music get the attention it deserves.

**MICHAEL'S COMMENTS:** I don't blame any fan who crossed the picket line; we all have our own views on unions. However, I feel that Bruce had an obligation to in some way address the issues of the strikers beyond the token, weak remarks reportedly made at the beginning of the concert. I did not cross the line, and my partner and I ate the $50–a small price to pay for our integrity.

**PRESS:** Patrick MacDonald of *The Seattle Times* wrote that "Springsteen gave an outstanding performance under trying circumstances, sometimes even approaching the mythic levels of communication he used to routinely achieve back in the mid-'70s through the early '80s, when he was the godhead of rock. The new songs were good but generally paled in comparison to such classics as 'Brilliant Disguise,' 'Thunder Road,' and 'Rosalita.'"

Peter Blackstock of *The Seattle Post-Intelligencer* wrote that "In the words of the Boss Man himself, you can't start a fire without a spark. Did Bruce Springsteen fail to ignite the crowd last night at the Tacoma Dome or did the crowd fail to ignite him? Probably both. Whatever the cause, the magic that has always made Springsteen shows so special in the past was in short supply.

"In 1982, Springsteen made a risky but ultimately brilliant career move by releasing the all-acoustic album *Nebraska*. Ten years later, it's time he took the same approach to the stage."

Don Adair of Spokane's *The Spokesman-Review* wrote that "This year's show was vintage Springsteen–a solid three hours and 15 minutes of anthemic, guitar driven rock romanticism which showcased new material in a framework of old favorites. As always, Springsteen spiced things up with humor, commentary, personal insights and bald-faced shtick.

"But is the old Springsteen magic there? You bet. But this was a different Springsteen show. The young, mixed-gender, multi-racial band which replaced the E Street Band which he dismissed last year is both harder and capable of more subtle things than those long-time collaborators."

FORGOTTEN SONGS:
I Wish I Were Blind: Last played 8/29 in Philly.
Tougher Than the Rest: Last played 7/25 in NJ.
Follow That Dream: Last played 8/29 in Philly.
With Every Wish: Last played 7/23 NJ.
Pony Boy: Last played 8/4 in NJ.

BERNIE'S TOP 5 SHOWS:
8/29 Philly
8/7 NJ
7/25 NJ
8/10 NJ
8/14 Worcester

# VANCOUVER, BC 10/15

**PNE COLISEUM**
**VANCOUVER, BRITISH COLUMBIA**
**CANADA**

**10/15 SET:** Same as 10/13 except Bruce begins with "Red-Headed Woman."

**NOTES:** Bruce's first show in Vancouver since 10/15/84–eight years to the day. Bruce is more at ease than in Tacoma and it shows. "Red-Headed Woman" is included at fans' request.

**SOUNDCHECK:** A fan gets in and asks Bruce to play "Cross My Heart" and he obliges. "All or Nothin' at All" is also played.

**TICKETS:** One long-time Springsteen follower commented that he had never seen so many tickets for sale outside an arena. The house is pretty full anyway, with only seats behind the stage remain unused.

**JONATHAN'S COMMENTS:** Any problems that may have surfaced in Tacoma are long-forgotten as Bruce plays a great show.

High-energy, good humor, and a much better performance from the band make this one of the better shows played on the West Coast.

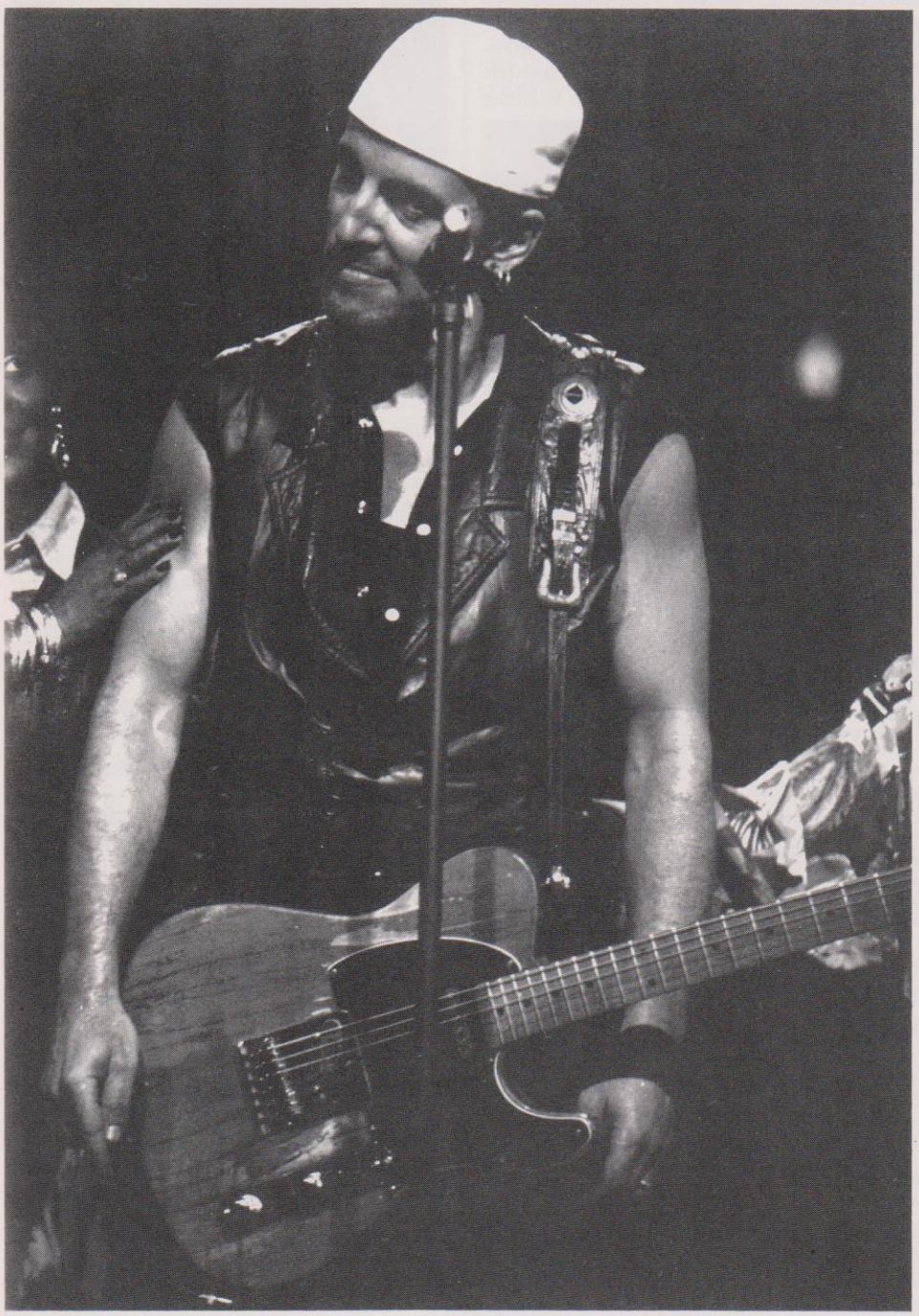
**JIM'S COMMENTS:** Much better than the Tacoma show two nights earlier; this show was Bruce at his best. After Bruce opened with a solo acoustic version of "Red-Headed Woman," the band exploded into "Better Days." Even Shane Fontayne, who normally seems removed, even distant, was downright passionate during his solos. "Gloria's Eyes," not one of my favorites on the albums, knocked me out with its driving guitar riffs and shouted vocals. The version of "Born to Run" was as exciting as this great song can be. An inspiring show.

**PRESS:**Chris Dafoe of *The Globe and Mail* wrote that "Springsteen showed there's life in the legend yet, playing a well-paced 3 1/2 hour show that made a stronger case for the new material than he offered on record.

"Musically, what was most immediately striking about the show was his use of the back-up singers. If the songs sound almost folky on record, in concert the back-up singers come to the fore, taking them past soul almost into gospel. It's a trick he turned not only on new songs such as 'Real World' and 'Leap of Faith' but also on such oldies such as 'Darkness on the Edge of Town,' taking the bleak tale of alienation to church to the accompaniment of Roy Bittan's organ and the soaring voices."

John Mackie of *The Vancouver Sun* wrote that "Bruce Springsteen began as the future of rock 'n' roll. Then he became the king of rock 'n' roll. Now his detractors are saying that the 43 year-old father of two is the past of rock 'n' roll. But reports of his demise appear greatly exaggerated. . .live, he's still rivetting, an electrifying performer with almost superhuman energy and an incredible flair for the dramatic. It was funny, it was self-effacing, and it rocked. Bruce Springsteen at his best."

CHARLEY'S TOP 5 SONGS:
Trapped
Atlantic City
Light of Day
Leap of Faith
Soul Driver



DAVID DENENBERG PHOTO

# CALGARY 10/17

**OLYMPIC SADDLEDOME**
**CALGARY, ALBERTA**
**CANADA**

**10/17 SET:** Same as 10/13.

**GREG'S COMMENTS:** The crowd was the most enthusiastic bunch I have ever seen at a Springsteen show. Everyone was up dancing and clapping. Bruce acknowledged the spirit of the audience during the encore when he wished he had come to Calgary before this.

**CHARLEY'S COMMENTS:** Of the half dozen West Coast dates I saw, this was by far and away the best show. Though the set was somewhat disappointing–*exactly* the same as two of the other shows I'd seen–Bruce's performance was above average. My guess is the enthusiasm of the crowd rubbed off on Bruce, who had never played in Calgary before. This show was one of the better attended of the shows I saw on the West Coast and Bruce seemed excited to be playing to a large crowd. It must be noted that some of the crowd's excitement may have come from the vast amounts of Canadian beer they consumed before and during the concert. Of all the Springsteen shows I've seen in my life, the crowd in Calgary was the drunkest I've ever encountered, which in this instance wasn't a bad thing, since Bruce responded to their good humor.

The best thing about seeing Springsteen in a place he has never played before is that when it's all new to the crowd, it starts to feel new to you. Calgary wasn't the best Bruce Springsteen show I've ever seen, but it was one of the highlights of a tour where the standard set and the standard show became rote for Springsteen, the band, and, at times, the audience.

**PRESS:** Dave Veitch of *The Calgary Sunday Sun* wrote that "[Springsteen] could have hauled out all his old songs, sung about the joys of being young and rootless, and in the process

DAVID DENENBERG PHOTO

come across as a phony on a par with Mick Jagger. Rather, he asked his fans to accept him as a husband, father, and citizen of the world. But if there's one thing Springsteen's trying to convey with his new music and current tour, it's that the old Bruce–which the media turned into a deity–is gone and a new Bruce of his own making is taking his place."

# EDMONTON 10/18

**NORTHLANDS COLISEUM**
**EDMONTON, ALBERTA**
**CANADA**

**10/18 SET:** Same as 10/17.

**NOTES:** "The River" is included on the set list but is not performed. Bruce plays to a very subdued crowd: the people occupying the first five or ten rows actually sat through most of the first set. Things picked up during the second set.

**SOUNDCHECK:** Includes a lengthy version of "Lucky Town."

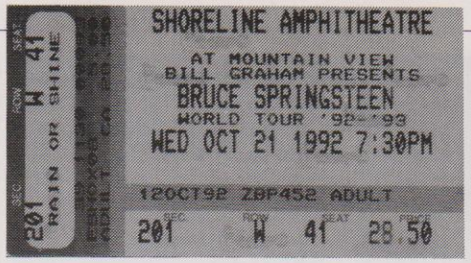
**GREG'S COMMENTS:** Despite charges that Bruce's music is past his prime, I thought that Calgary and Edmonton were great. So what if the crowd was mature; isn't that a lot better than having screaming teenagers sitting behind you as you try to enjoy the concert? Edmonton was a slightly smaller crowd and a little more subdued than Saturday's in Calgary. But Bruce seemed relaxed and put on a fantastic show. Again, he said that it had taken him a long time to get to Edmonton but it wouldn't take long for him to come back.

**PRESS:** Helen Metella of *The Edmonton Journal* wrote that "the first half of the New Jersey rocker's solid Sunday night show was received warmly but hardly ecstatically by a strangely subdued audience of 14,000. This lack of exhilaration helped prevent it from becoming one of the transcendent evenings of intelligent poetry and cathartic rock for which Springsteen is legendary.

"By the end of the set, which included only three songs not from the new discs, the new material sounded smarter than it does on disc, even the goofy 'Man's Job.'

"Perhaps Springsteen's more businesslike demeanor didn't help. His between-song chat, once full of personal , intimate and sometimes hilariously shaggy tales, seemed perfunctory and brief. Then again, maybe it was the crowd's median age. Maybe 30-40 year-olds don't want to jump up and down anymore."

MARK'S TOP 5 SHOWS:
10/17 Calgary
8/6 NJ
8/7 NJ
6/21 Milan
10/15 Vancouver




# MOUNTAIN VIEW 10/21, 22

**SHORELINE AMPHITHEATER**
**MOUNTAIN VIEW, CA**

**10/21 SET:** Same as 10/18.

**NOTES:** Bruce's rescheduled shows (originally booked for 10/8 and 10/9 but postponed due to illness) are eight years to the day after his 1984 shows in Oakland. The stage configuration is slightly altered because Shoreline has its own stage, much higher and further from the crowd than his regular stage; Bruce comments the first night that "you guys are too far away." There are two riser blocks Bruce uses to get closer to those in the front. During "Leap of Faith," Bruce accepts a cup of beer from one fan, taking a generous swig and feigning inebriation before returning to the stage. Video screens are used both nights at Shoreline; sharp still images of Bruce are left on the screen after each song. Patti joins the band for "Brilliant Disguise" and "Human Touch," her first appearance since San Diego.

And for those who can't get enough of a thrill from the show itself, a crane has been set up adjacent to the theater for bungee jumping.

**SOUNDCHECK:** Bruce and the band perform "Better Days," with Bruce playing around a bit with the meter and placement of the lyric against the melody. Bruce and Patti practiced their harmonies for "Brilliant Disguise."

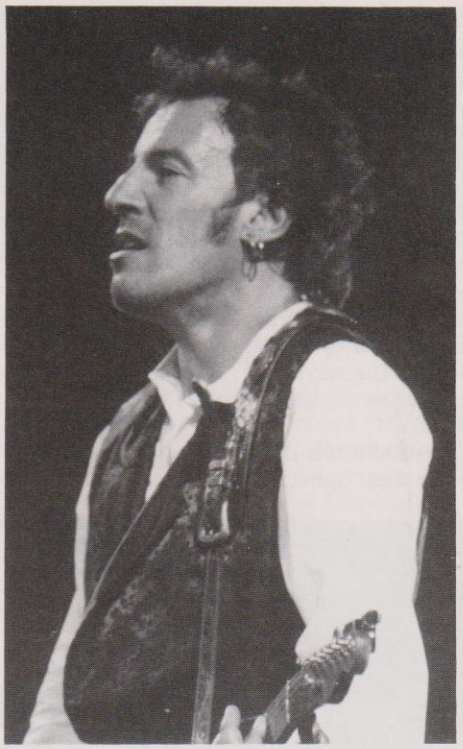
**TICKETS:** Reserved and lawn seats are available at the box office. Although there are scattered tickets in the parking lot, this show is one of the better sellers of the tour.

**PRESS:** Michael Snyder of *The San Francisco Chronicle* wrote that "in case anyone was worrying, he hasn't lost any of his dazzle. . . Springsteen's energetic 3 1/2 hour concert Wednesday provided some heartening signs. His working-class rock-poet persona was given very little room to roam, but what's a wealthy superstar to do?

"'Living Proof' may have been given a grandiose treatment, but it still came through as a powerful expression of personal growth and the wonderment of procreation.

"Following that was 'If I Should Fall Behind,' an elegant soulful love song that sounds like it was influenced by 'Doc' Pomus, who wrote hits for the Drifters in the '50s and '60s. It had a spiritual bent that addressed a near-religious faith in the redeeming power of love.

"Clearly, this group doesn't understand Springsteen's material inside-out like the E Streeters, who could enhance his lyrics with spontaneous instrumental nuance. Bittan was



there on keys, yet there was an empathy–a larger than life, twist and shout thing–that was missing on Wednesday.

"However you want to criticize the show–he might have sounded better with the E Street Band, he could have played more classic material–it was all moot. Even a mature Springsteen or one in transition is a national treasure."

**10/22 SET:** Red-Headed Woman/Better Days/Local Hero/LT/Atlantic City/The Big Muddy/57 Channels/Badlands/The River/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//The Long Goodbye/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/BJ/TR/BTR/MBR/Working

**NOTES:** Patti Scialfa does not play on 10/22. Bruce's mother is in the audience the second night.

**SOUNDCHECK:** "Better Days" is played. Bruce plays "Mansion on the Hill" accompanied by guitar and harmonica.

**CHRIS'S COMMENTS:** Even though this was a fine show, with Bruce in good spirits, it was still painfully obvious that this band doesn't have the same capacity for spontaneity that the E Streeters had. Granted, the old band was with Bruce a long time, but the new band simply sounded more confident when playing the basic set and not deviating from it. I think Bruce realizes it, too.

JIM'S TOP 5 SONGS:
For You
Spirit in the Night
Leap of Faith
Darkness
Sherry Darling

# TOUR '92 PART TWO

# DENVER 10/26

**MCNICHOLS ARENA**
**DENVER, CO**

**10/26 SET:** Same as 10/21.

**SOUNDCHECK:** "Better Days" and "Lucky Town" are performed.

**BILL'S COMMENTS:** Even though some of the newspaper critics thought the band didn't do justice to the older material (they were probably in the john during "Born to Run"), it was a fantastic show. The new stuff sounded great! Bruce can come back with a new band anytime–I'll be there.

**PRESS:** Justin Mitchell of *The Rocky Mountain News* wrote that "during all Springsteen's readjusting, something has gotten lost in the process. We've all changed, too. But whether it's the fact that his band Monday night sounded like a cover band, making even sure-fire anthems such as 'Badlands,' 'Darkness on the Edge of Town,' and 'Trapped' seem more *pro forma* than anything else or whether it was simply an off night, it was a comparatively lackluster affair as Springsteen shows go."

# AMES 10/30

**HILTON COLISEUM**
**AMES, IA**

**10/30 SET:** Same as 10/26, except "Working on the Highway" is performed after "My Beautiful Reward."

**NOTES:** Bruce is in back in good form after postponing the October 28 show in St. Louis because of a sore throat. It is his first show in Ames since 11/16/84. He returns for the final song having already changed into sweats and a flannel shirt.

**TICKETS:** The show is well-attended but is not a sellout. Tickets as good as forth row are available at the box office before showtime.

**PRESS:** Patrick Beach of *The Ames Register* wrote that "the crowd seemed to react with as much enthusiasm for the new stuff as the old, which was surprising considering that the less-than-ballistic performance of the records on the charts.

"Then again, this was a crowd that knew its Springsteen. Unfortunately, during 'Born in the USA,' a group of moronic mouth-breathers down front held up a large flag, then tossed it onto the stage (real rednecks don't let the flag touch the ground, guys)."

# MINNEAPOLIS 10/31

**TARGET CENTER**
**MINNEAPOLIS, MN**

**10/31 SET:** Spirit in the Night/Better Days/Local Hero/LT/Atlantic City/The Big Muddy/57 Channels/Trapped/Badlands/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/BJ/TR/BTR/MBR

ARLEN'S TOP 5 SONGS:
Roll of the Dice
Leap of Faith
Light of Day
Trapped
Gloria's Eyes

MARK HAAKINSON PHOTO

**NOTES:** Bruce plays his first Halloween show since 1984. The show begins with eerie organ music and the lights come up on Roy, dressed in a cape and mask a la *The Phantom of the Opera*. A procession of ghouls appears, carrying a coffin as a spot shines on Bruce's guitar. One of the ghouls knocks on the coffin and the lid opens to reveal a very dusty Bruce. He's dusted off before taking the guitar and breaking into "Spirit in the Night."

**TICKETS:** For the first time on the tour, no tickets are sold at the box office before the show. The Target Center is a brand-new venue downtown. 19,000 people attended. Tickets were still easy to get through scalpers, most of whom took a bath.

**PRESS:** Melissa Heng of *The St. Paul Pioneer Press* wrote that "It was a sad realization . . .that in the world of rock 'n' roll, Bruce Springsteen is no longer Boss. Songs such as 'Trapped' and 'Leap of Faith' got the fans singing along, but for the most part, the capacity crowd watched politely from their seats, beer in one hand, the other arm around the wife.

"Springsteen, too, had little to offer in the first half in terms of a stage show. . .but the crowd woke up and cheered for what must have been the entire second set."

Jon Bream of *The Minneapolis Star-Tribune* wrote that "From the ghoulish get-go, Springsteen served notice to the faithful that he's not the same old Boss. His performance of more than three hours was less heroic, less emotional, less exhilarating, and, in a sense, less fun than the kind of mythic concerts that in the 1970s and '80s that made him rock's most essential and satisfying concert attraction. The performance was not transcendent as in the old days. Nonetheless, it was an unqualified winner."

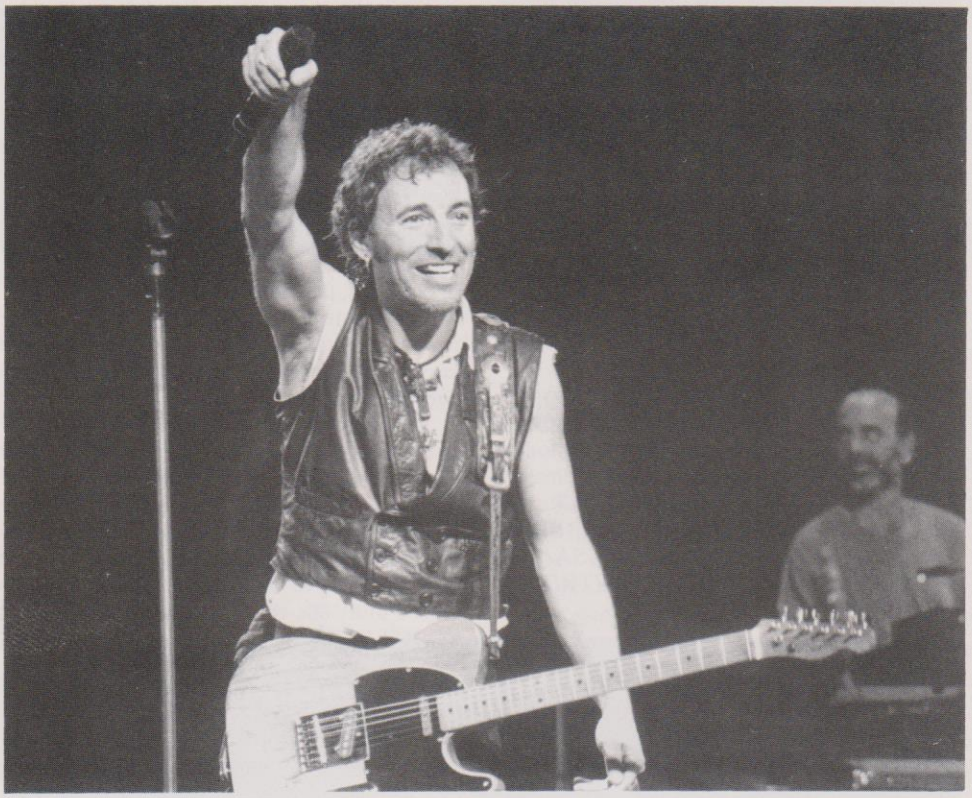
# MILWAUKEE 11/3

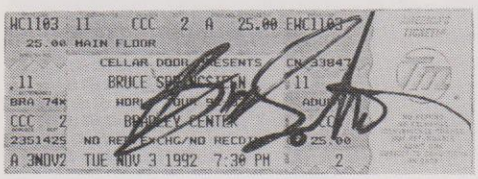
**BRADLEY CENTER**
**MILWAUKEE, WI**

**11/3 SET:** Same as 10/31 except "Spirit in the Night" is not played and "Darkness" returns in place of "Atlantic City." "Hungry Heart" is played after "Bobby Jean."

**NOTES:** Bruce makes his first appearance in Milwaukee since *The River* tour, 10/14/80. After intermission, Springsteen announces the election of Bill Clinton to a mixed reaction of cheers and boos. He dedicates "Glory Days" to the President-elect.

RENE VAN DIEMEN PHOTO






Bruce also harks back to the infamous 10/2/75 "bomb scare" show at the Uptown, saying, "No bombs tonight, OK?" and asking the crowd as the show was ending if they were loose. He dedicates "Thunder Road" to the old-timers and to those who were at the Uptown show. Having forgotten the words to "Human Touch," Bruce laughs it off and apologizes.

Bruce greets fans before the soundcheck, standing out in the cold and rain to pose for pictures and sign autographs.

**PRESS:** Dave Tianen of *The Milwaukee Sentinel* wrote that Springsteen "reinvented himself. This was a confident, self-directed adult. . . .Perhaps no longer the knock 'em dead frenzied rocker of 15 years ago but in some ways an even better model: virile, thoughtful, committed, athletic, friendly, and charismatic."

**IN THE CROWD**: Sammy BoDean and ex-Talking Head Jerry Harrison.

LIGHT OF DAY BREAK:
NJ: 3 minutes, 45 seconds.
LA average: 2 minutes, 20 seconds.
Nassau average: 1 minute, 15 seconds.

# TORONTO 11/5, 6

**SKYDOME**
**TORONTO, ONTARIO**
**CANADA**

**11/5 SET:** Same as 11/3.

**NOTES:** Bruce and the band take over SkyDome, home of the champion Blue Jays, for two nights. Portions of the dome are draped off for sound purposes and to make it a considerably smaller venue, seating 24,000. Fans report improved sound over earlier SkyDome gigs. The stage is set up at second base and there are video screens on both sides. Bruce dons Jays caps both nights during "Glory Days" and muses, "I hear you play a little baseball here!"

**GREG'S COMMENTS:** What a night! Although I've seen more exuberant crowds at a Springsteen show, Bruce and the band were in top form. They seemed very relaxed in the friendly confines of SkyDome in front of the 24,000 fans who were there. It just reinforced the notion that no one touches Bruce Springsteen as a live performer. Never have and never will.

**PRESS:** Alan Niester of *The Globe and Mail* wrote that "You could almost feel sorry for Bruce Springsteen. . .the standards he has already set necessarily apply to himself as well. Every time he sets foot onstage, not only does he measure against Chuck Berry, The Beatles or The Rolling Stones, but also against dozens of his own memorable performances from years past.

"The good news is that Springsteen still delivers a better show than 95 percent of his competition. But it's also true that there were problems with last night's performance that ultimately made this long-awaited appearance basically just another concert."

John Sakamoto of *The Toronto Sun* wrote that "like earlier shows in his old and new hometowns, New Jersey and Los Angeles, this one often bypasses pure gut-level thrill in favor of keeping the bigger narrative intact.

"As for the 10-piece back-up, they're just that: back-up. Unlike the E Street Band, Springsteen's new aggregation is made up of great, but anonymous players. In the end, you don't miss the the E Streeters' playing as much as their *personalities*."

Anthony Violanti of *The Buffalo News* of New York wrote that Springsteen played with "thunderous rage. . . .His energy was astounding, his stamina remarkable, and he played with a fierce resolve throughout the entire evening.

"Springsteen's band was almost as remarkable. Last spring, the band and Springsteen seemed embarrassingly sloppy during their debut on national TV. Now, after six months on the road, this is a tight, cohesive unit."

**11/6 SET:** Better Days/Local Hero/LT/Atlantic City/Spirit in the Night/57 Channels/Trapped/Badlands/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Prove It All Night/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/BJ/TR/BTR/MBR/Working

# UNIONDALE 11/9, 10

**NASSAU COLISEUM**
**UNIONDALE, NY**

**11/9 SET:** Better Days/Local Hero/LT/Atlantic City/The Big Muddy/57 Channels/Trapped/Badlands/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/BJ/TR/BTR/MBR

**NOTES:** Once again, Bruce dedicates "If I Should Fall" to President-elect Clinton, saying "hope springs eternal." Little Steven joins the band for "Glory Days."

**TICKETS:** Seats in the front rows and the wing sections adjacent to the stage were available at the box office.

**CHRIS' COMMENTS:** Overall, this show was attended by one of the most enthusiastic crowds I have seen on this tour and Bruce played an incredible show as a result. He seemed to be having a great time and did a lot of talking between songs. I wish everyone a night like this.

**TIM'S COMMENTS:** A generic set list but Bruce was very energetic and into his performance, offering plenty of banter between songs. After his introduction to "If I Should Fall," which he dedicated to Bill Clinton, some bonehead threw something at him–which just

# TOUR '92 PART TWO

missed. Bruce said, "That's OK, express yourself. That's what's great about America." Bruce took his "Leap of Faith" on the opposite side much to the surprise of his security. Then he added another chorus at the end of the song, much to his band's surprise.

The most striking aspect of this show compared to earlier ones in New Jersey and Philadelphia was the combined power of "Soul Driver," "Souls," "BIUSA," and "Real World." Unfortunately, it seemed to be lost on most of the crowd who still think "BIUSA" is an aerobics song.

**11/10 SET:** Better Days/Local Hero/LT/Darkness/The Big Muddy/57 Channels/Trapped/Badlands/The River/Living Proof/Leap of Faith/Man's Job/Roll of the Dice//Prove It All Night/Cover Me/Brilliant Disguise/Cross My Heart/Souls/BIUSA/Real World/Light of Day//HT/GD/HH/TR/BTR/MBR/Working

**NOTES:** "Cross My Heart" makes only its second appearance of the tour in a brand new acoustic arrangement. Bruce plays acoustic guitar and harmonica and Roy plays keyboards. Long Islander Billy Joel joins Bruce for "Glory Days," playing keyboards (a second keyboard was added to accommodate him) and hamming it up with Roy.

**JOHN'S COMMENTS:** The last time I saw this show was at the Meadowlands. Since then, the band–and especially Crystal–has improved ten fold. "Brilliant Disguise" and "Human Touch" just aren't the same without Patti. The sound at these two shows was the best I've heard at Nassau.

# SYRACUSE 11/13

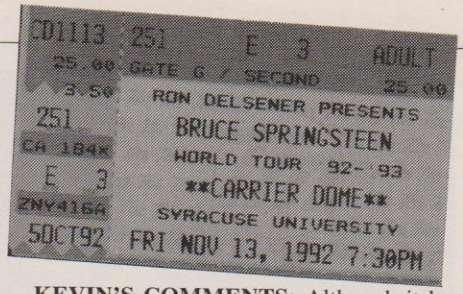
**CARRIER DOME**
**SYRACUSE, NY**

**11/13 SET:** Better Days/Local Hero/LT/Darkness/The Big Muddy/57 Channels/Trapped/Badlands/The River/If I Should Fall/Living Proof/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/BJ/TR/BTR/MBR/Working

**NOTES:** Bruce plays his first show in Syracuse since 1/27/85, opening by asking "Are you ready for a big bang in the big room?" The stage is much the same as it was in Toronto, with catwalks extending the width of the floor and video screens. Before "If I Should Fall Behind," Bruce says "This is for Bill Clinton. Back in '85, I used to say 'nobody wins until everybody wins.' but that's not true. There's [sic] people out there winning but a lot of others are losing real big. . .the election is over and this is for Bill. . .gotta wish him the best." This song seemingly was added at the last moment: "I changed my mind. . .it's another slow one but I think you got the patience.

Bruce introduces "Leap of Faith" by referring to the new Madonna album, saying "this song is my *Erotica*, if you know what I mean."

**TICKETS:** About 30,000 people attend (capacity is about 39,000). Floor seats are sold at the box office late in the afternoon.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**KEVIN'S COMMENTS:** Although it has few surprises, it was just good to be at a Bruce show. To paraphrase New England Patriots coach Dick MacPherson, formerly of Syracuse University, I like to compare a Bruce show to sex: When it's good it's the best thing going and when it's bad it's still better than anything else. All in all, it was a nice tight show, in which it was evident that Bruce's new material doesn't have the wide-sweeping appeal of the mid-'80s–thank God!

# HARTFORD 11/15

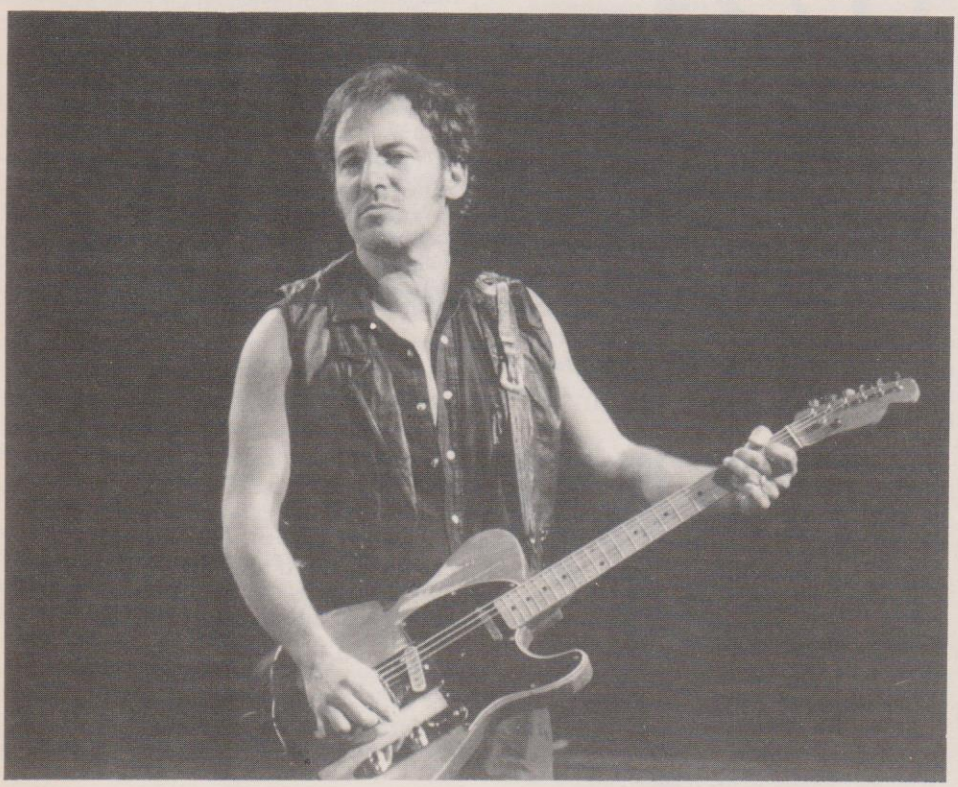
**CIVIC CENTER**
**HARTFORD, CT**

**11/15 SET:** Same as 11/3, except "Living Proof" is played after "The River." "Working on the Highway" is not performed.

**NOTES:** Bruce plays his first show in Hartford since 9/8/84. He continues his Madonna parody before "Leap of Faith": "This song is my *Erotica*. . .I'm gonna put a book out myself with all my leopard skin underwear. . .I'm not gonna title it or anything, I'm just gonna put a sticker on it that says '$50 please' on the cover. I gotta make some money somehow since the records aren't selling."

**TICKETS:** The show was sold out, but at 4 p.m. an announcement was made over the box office PA that tickets could be purchased at *other* Ticketmaster locations, leaving those who had waited in line for hours in a bind.

**JOSEPH'S COMMENTS:** Yes, it was a predictable show, but no amount of hyperbole can express Bruce's level of energy. Between me and my friend, we have seen 16 different shows this year and this was the most focused and intense Bruce of the tour.



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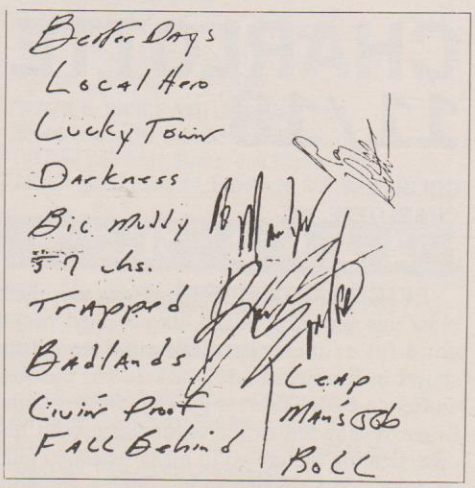
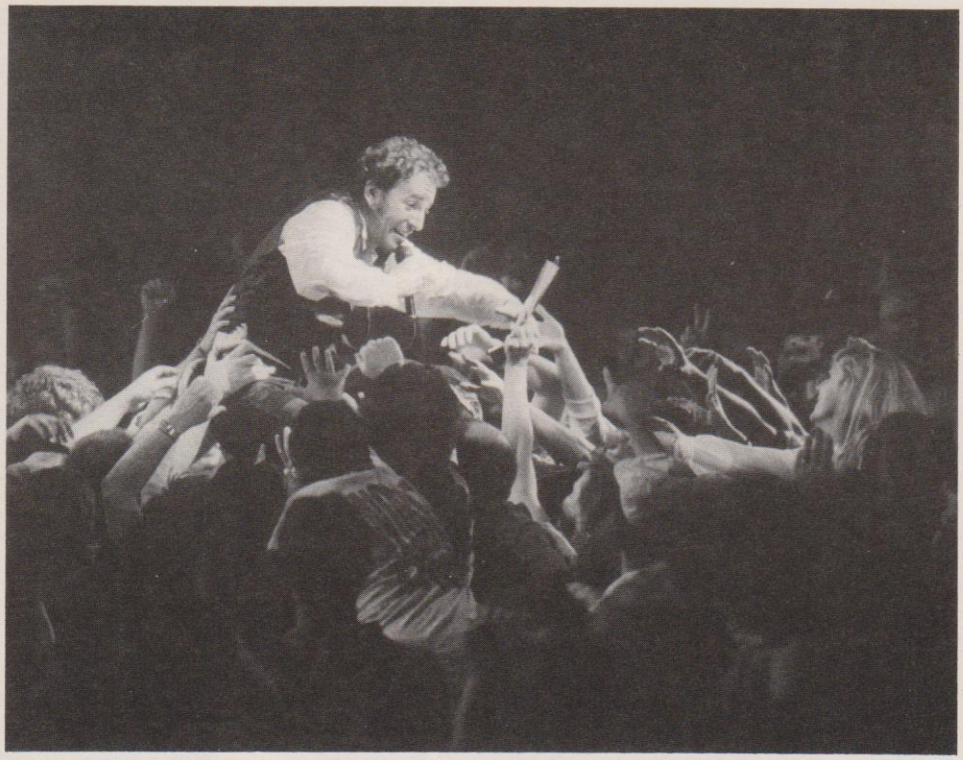



*Bruce's set list for 10/30/92, Ames.*



DEBRA L. ROTHENBERG PHOTO

# CHAPEL HILL 11/17

**DEAN E. SMITH CENTER**
**CHAPEL HILL, NC**

**11/17 SET:** Better Days/Local Hero/ LT/ Darkness/The Big Muddy/57 Channels/ Trapped/Badlands/The River/Living Proof/If I Should Fall/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Cover Me/Brilliant Disguise/Soul Driver/Souls/BIUSA/Real World/Light of Day//HT/GD/BJ/TR/BTR/ MBR/Working

**NOTES:** After half the audience had departed, assuming that the show was over, Bruce returns for his final encore wearing his coat and hat. He declares, "What the hell? I got nothin' better to do than sit around in some hotel room anyway!"

# CHARLOTTE 11/18

**COLISEUM**
**CHARLOTTE, NC**

**11/18 SET:** Same as 11/17 except "The River" is not performed.

**LEIGH'S COMMENTS:** However much older this audience looked, they reacted with a youthful exuberance reminding me of the shows in Jersey circa 1974-84. It was the best audience I had been a part of on this tour. Bruce responded to the enthusiasm with his own, treating the crowd to many extended guitar solos and a passion in his singing and performance that is rare even for him.

# TOUR '92 PART TWO

# ORLANDO 11/23

**ARENA**
**ORLANDO, FL**

**11/23 SET:** Same as 11/18, except "Working on the Highway" is not performed.

**TICKETS:** This date was originally scheduled in St. Petersburg but was moved to this venue instead.The 15,500 seat Arena is sold out. A modest ticket release at the box office takes the wind from the few scalpers' sails.

**NOTES**: Fans in attendence report that the crowd was among the younger and more energetic of the tour. Bruce was impressed with the crowd, saying that if he "would have known," he "would have hit Florida sooner."

# MIAMI 11/24

**ARENA**
**MIAMI, FL**

**11/24 SET:** Same as 11/23, except "Prove It All Night" replaces "Gloria's Eyes" and "Working" returns as the finale.

# ATLANTA 11/30

**THE OMNI**
**ATLANTA, GA**

**11/30 SET:** Same as 11/18.

**NOTES:** Crystal's microphone is dead for "Born to Run," making it nearly impossible to hear the sax solo. Bruce himself tries to fix it, to no avail.

# DALLAS 12/2

**REUNION ARENA**
**DALLAS, TX**

**12/2 SET:** Same as 11/30, except "Santa Claus is Comin' to Town" replaces "Working."

**NOTES:** "Santa Claus" makes its first seasonal appearance since 9/6/85, Indianapolis.

**BRUCE TRAMPS THANKS:** Our tour reports are the result of help from many fans from around the world. Please keep us informed on the rest of the tour by sending us your comments on the shows, set lists, soundcheck and ticket reports, and press clippings. Special thanks to the following *Backstreets* subscribers: Joanne Volpicella, Michele Stadnik, Diane Bowie, Todd and Kristen Baptista, Tom Marlow, David Stoller, Bob Crane, John Mantineo, Terry Carch, Joni-Jean Marchio, Jim Tollefson, Tom Berry, David Kilgariff, George B. Sofranko Jr., Ralph Bunch, Maureen Rowe, Joseph Pienkowski, Jill Wolk Rohrberg, Pat and Sean Curry, Linda Iorio, Brad Kaplus, Gail Cathey, Joe Lewin, Tom Wing, George Paul, Brian Gilbert, Charles Mallio, Jr., Sam Kaminsky, Riccardo, Kevin Barnett, Ken Demma, FPM of Pleasant Hill, Scott Bannatyne, Steve Vendetti, Debbie Bird, Bill Normyle, Randy West, Greg Reiser, Howard Bloom, Dwight Skeates, Darren Albert, John Bandrowski, Debbie May, Ken Kwartler, Hiram D. Carrington, Kevin McClave, Tim Devin, Paula Martin, Jim Cunha, Scott Stoddard, Denise Pastor, Chris Collins, Brenda Battaglia, Darren Bonk, Elaine Plontkowski, Dan Withers, Ray Hersh, Greg Liestman, Joseph Lahr, Hiroshi Marutani, Mark Haakinson, all our SuperSubs, Janne Watteus, Bosse Nerbe, Phil and Steve Jump, Robert Jonnson, Jim Ragsdale, Eason Jordon, Debra "Proof Sheet" Rothenberg, Lynn Mikulsky, Salvador Trepat, Michael Perez-Gibson, Jerry Floyd, Neil Green, Ralf Dissman, Virginia Tixi, Josh Jacobson, Bill Irwin, Bernie Ranellone, Marty Venturo, Debbie Mayer, Kevin Jessop, Jared Houser, Mark Stricherz, AMorg, and the many others too numerous to name but who deserve your heartfelt thanks for their efforts.

# CLASSIFIEDS

## PERSONALS

**HEY DAVE S: GLAD TO KNOW YOU!** Always great to discover a fellow "Head" versed in the ways of Jack Straw and Spanish Johnny. Listen to the music play! JP

**LOOKING FOR "DRESS REHEARSAL"** friends. Linda, Michael, Dari, et al. Things to share. I gave P.S. the necklace. Please write. Michelle Gudelski, 4117 SW 9th Place, Cape Coral, FL. 33914

**KIMBERLY: I'LL MEET YOU TOMORROW** night on lovers' lane. By the time we meet the morning light I will hold you in my arms. I love you with all the madness in my soul. Seth

**RECENTLY MOVED TO CHICAGO. AM** looking to meet other Bruce/BoDeans fans in the Chicago area to trade tapes and info. with. Please write: Lynn #330, 1550 N. Dearborn Pkwy., Chicago, IL 60610

**A WORD OF THANKS TO: RAY, WALTER, AL,** Joe Kennedy, Mike Grenier, Jerry Floyd, Norma Meyer, Adrienne, Chirs Hugya, and especially Bill, Barbara, and Carl from Australia. You helped me follow that dream and ended up becoming truly valued friends. From the bottom of my heart, I love you all. Now if I could only get front row tickets, my life would be complete! Michelle Weiss, Staten Island, NY

**DEREK RATLIFF: WHERE ARE YOU? I OWE** you a tape! Write to Michael Bader, 3325 Clay Street, SF CA 94118

**DETROIT SPRINGSTEEN FAN: WE MET IN** Cleveland after Saturday show and partied all night long in the Holiday Inn parking lot. Call me! Gary (216) 651-7535

**ERIC AND FRIEND: WE MET AT PALACE OF** Auburn Hills on August 17th. You guys made the show! Want to stay in touch. Please call (616) 956-0825 Leslie and Jennifer

**WELCOME TO THE WORLD ZACHARY DYLAN** Scout Peterson. Born on Sept. 18, 1992. Our Pony Boy is John Eddie, SSJ, and Bruce's newest fan but he is our beautiful reward.

**HEY MIKE–WHO'D HAVE THOUGHT? TEN** shows, three great road trips, and who knows what lies ahead? Thanks buddy.

**MERRY CHRISTMAS TO EVERYONE I MET ON** stour, Bruce included. Hope to see you in the new year. Love, Marilyn McNabb

**ZAC ALFORD, YOU'RE FANTASTIC! THANKS** for all your hard work. You're playing great. Keep it up. A fan.

**HEY THERE GRANTMAN: WHATEVER** happened to you? Hope you and Flonnie brought your shoes to Scranton. Wildwood and Milky once again turned out to be more ghoulish than ever. Dantes and "the railroad to nowhere" were a scream! Another monkey clap for curly fries, cotter pins, and the flume–denied! See you at the Grey Horse for wings and whirlwind. Later Jerky, Chrisman

## WANTED

**BRUCE VIDEO/AUDIO '92. MEADOWLANDS,** rehearsals, outtakes, etc. Photos, video w/ many fans around stage NJ, PA, NY. (908) 828-6136 Pat, 34 Dix Street, New Brunswick, NJ 08901.

**1992 TOUR AUDIO/VIDEO WANTED. LOW** generation only. Have large list including many masters to trade. Your list gets mine. Chuck, PO Box 232, Burlington, MA 01803

**WANTED: ANY AND ALL MEADOWLANDS** 1992 shows. Have 900+ hours of Bruce, the Who, Dead, others. Ken Martin, PO Box 102, Demarest, NJ 07627

**BRUCE '92 AUDIO/VIDEO TAPES TO TRADE** Have 50+ audio, 25+ video shows. Also, 300+ other shows. Let's trade! Your list gets mine. Tom Harry, Jr. 10620 Liberty Road, Randallstown, MD 21133

**TAPED ON THE '92 TOUR? LET'S TRADE** 1st gen for 1st gen. Also, U2, Who, R.E.M., Dylan. Huge masters collection, '72-'92. JEMS, PO Box 11081, Tacoma, WA 98411. We won't sell tapes under any circumstances.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**HELLO MY FRIENDS! '92 AUDIO AND VIDEO** needed. Desperately need Minneapolis on video. Todd Draper, PO Box 6729, South Bend, IN 46660-6729.

**SPRINGSTEEN TO TRADE, OLD AND NEW.** your list or 2 stamps for mine. Mike Gibson, 10310 Liberty Road, Randallstown, MD 21133

**WANTED: PHILLY SHOWS VIDEO/AUDIO AND** 8/28 photos including audience front row center. John Schlicher, 156 Berger St., Emmaus, PA 18049

**SERIOUS BRUCE TRAMP BUT NOVICE** collector needs help in starting audio collection. Will trade blank tapes. Mikael Vogel, Schaffhauser 11, 7880 Bad Sachingen, Germany

**BRUCE FAN, 24, MARRIED, WANTS** penpals. Maria DeRocher, 64 Wakefield Circle, East Hartford, CT 06118

**I WAS ON STAGE WITH BRUCE AUGUST 4.** Did you take pictures? If so, write me! Greg Dempsey, 118 G Sunny Lane, Torrington, CT 06790

**WANTED: VIDEO TAPE OF 8/7/92 MEADOW-** lands Please write. Lisa Fautas, 10 Pershing Place, N. Arlington, NJ 07031

**HAVE DETROIT '92 MASTERS. WOULD LOVE** to trade for others! Phil Wiens, Box 21184, Steinbach, MB Canada ROA 2T3

**'92 SPRINGSTEEN VIDEO TO TRADE. BETSY** Leibson, 1121 N. Kings Road #9, Los Angeles, CA 90069

**SEARCHING FOR LYRICS TO "THE** Promise" Tom Sierchio, 7123 La Tijera Blvd., Los Angeles, CA 90045

**WANTED: AUTOGRAPHED SPRINGSTEEN** albums. Send photocopy to Nick Harris, PO Box 643, Maysville, OK 73057

**WANTED: BRUCE AND U2 TAPES, ESP.** Bruce/Worcester 8/14/92 and U2 Boston 3/17/92 Will trade blanks. Joe Abello, 11 Mount Hood Road #4, Brookline, MA 02146

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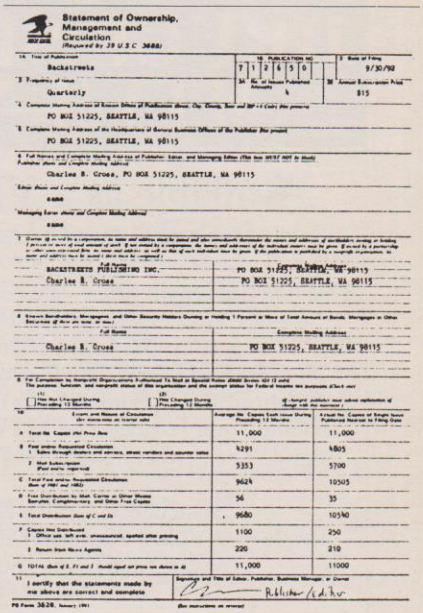

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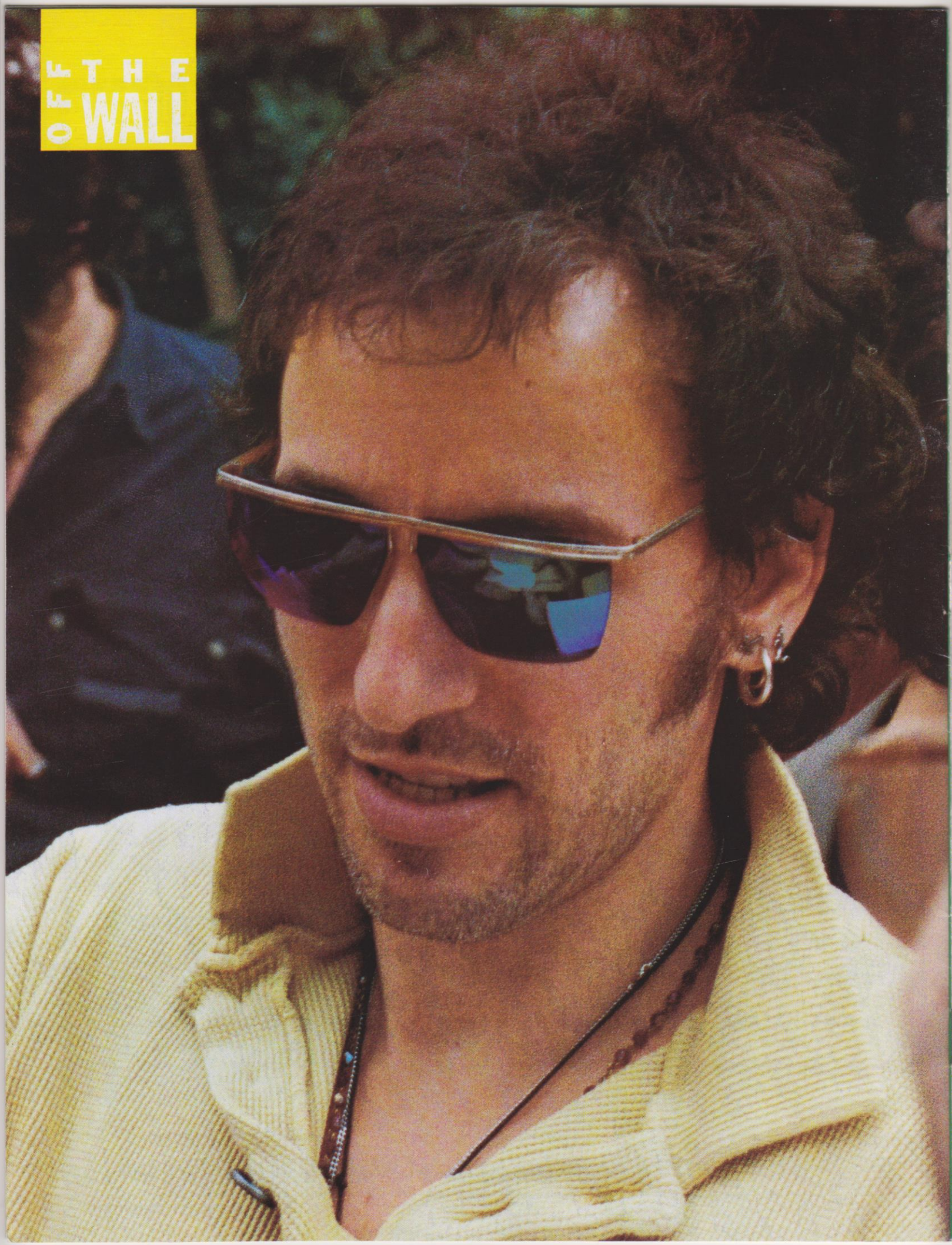
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